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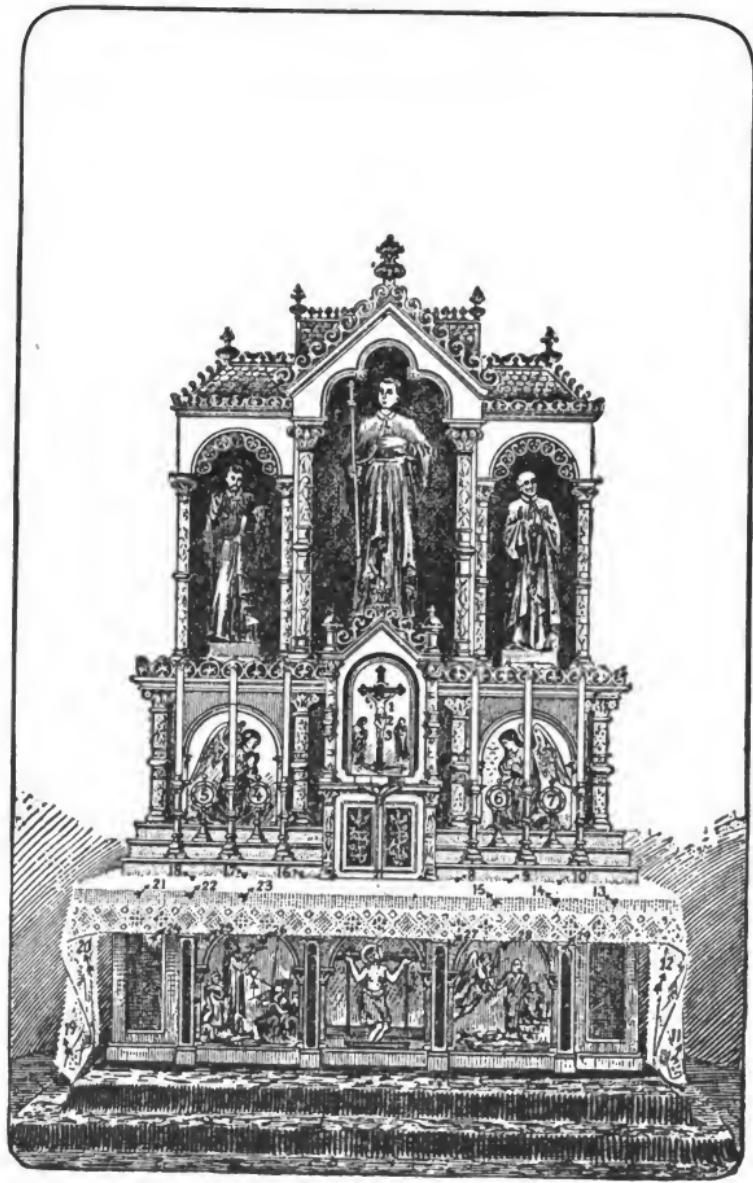
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W. H. +





**FRONTISPICE—MODEL**

Cf. p. 83 et seq.

# HANDBOOK OF CEREMONIES

FOR PRIESTS AND SEMINARIANS

BY

JOHN BAPTIST MÜLLER, S.J.

TRANSLATED FROM THE SECOND GERMAN EDITION

BY

ANDREW P. GANSS, S.J.

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## EDITOR'S FOREWORD.

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The reverence and decorum that should mark the service of Almighty God are inculcated over and over again in Holy Writ and in the decrees of the Church. The beauty of the House where the Lord dwelleth should be dear to God's chosen minister, and not the smallest part of that beauty is the solemn awe inspired in the faithful by the devout and exact manner in which the priest performs the sacred Ritual.

Aspirants to the priesthood should lay to heart the undoubted truth, that their own faith and devotion will be fostered and increased by a careful observance of what the Church commands in regard to Holy Mass and the administration of the Sacraments. A slovenly performance of the Ritual indicates a distracted mind and a tepid heart. A minister of God, who would bestow less care upon all that concerns the Adorable Sacrifice or on the opening to the faithful of those channels of grace, the Sacraments, than he would upon some worldly function, surely does not practically realize his sacred character.

Entering as he does into the Holy of Holies before the very face of God, breaking with con-

secrated hands the Body of the Lord in fulfilment of Christ's dying command, he should realize the solemn dignity with which he is invested and show it forth in his actions. Man, as a being who manifests his interior thoughts and emotions by the exterior senses, must display by his reverential attitude, by the decorum of his every action, that he is fully cognizant of the exalted mysteries in which he participates.

The observer can judge only by the exterior. If then a priest ministering to God in His sanctuary be hasty and careless in the functions of his office, the faithful will be pained and disedified. Instead of having their faith and love strengthened and increased, they will first be scandalized and then perhaps led to doubt of the truth of those mysteries which the priest seems to treat so lightly.

Young levites in preparing for ministry at the altar should remember this and be warned in time. To make light of Rubrics because they seem of small moment, is to indicate a want of appreciation of the sacred things they surround and guard. It is trite to say that if we were in the presence of an exalted personage to whom honor is due and whom we desired to honor, we should be most precise in all that regards the prescribed etiquette. A failure even in small things would be looked on as gross disrespect. How then can anyone claim that the Rubrics so carefully prepared and so solicitously commanded by the Church are of little moment? The majesty of Almighty God's service surely demands as much precision as does a worldly function.

*Sacerdotes . . . sancti erunt Deo suo et non polluent nomen ejus.* Careful preparation is required of the priest who ascends into the Mountain of God that he may offer sacrifice with pure hands. *Mundamini qui fertis vasa Domini.* The preparation should be interior and exterior. Interior as regards purity of heart; exterior as regards decorum of action. This decorum of action is obtained by a careful and loving observance of the sacred Ritual. It is to promote this latter object in our own country that an English rendering has been made of Müller's Handbook of Ceremonies.

THE EDITOR.

ST. LOUIS UNIVERSITY,

*Feast of the Sacred Heart of Jesus, 1907.*

NOTE: In the third edition changes had to be made corresponding to the reform decrees of Pius X.

F. G. H.



## AUTHOR'S PREFACE.

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The present manual owes its existence to a practical need. For some years it has been the author's duty to introduce to a knowledge of the sacred Rites candidates for the priesthood, and he has been at a loss for a ready work, which on the one hand was not too extensive in matter, and on the other imparted the necessary information with sufficient respect to detail. Especially during the sacred functions of Holy Week was this want felt. Hence his only resource was to arrange materials taken from various larger works, particularly from the liturgical books of the Church. It is clear that such an arrangement must needs overlook local customs and can offer but general rules and directions. In doing this, however, it was not intended to question the claims of venerable customs, claims recognized by the Church herself. For the author has in mind and esteems this dictum of St. Francis de Sales: " My administrator says, that it is not right to seek Rome's assistance in regard to things which do not require it and this opinion even Cardinals have expressed; for they say there are cases in which the approbation of authority is not needed,

for the very reason that they are permissible, and if it is desirable to obtain such authorization, various investigations will follow; and it is the Pope's good pleasure that custom should authorize certain matters to which on account of consequences he did not choose to give his own sanction.”<sup>1</sup>

The compiler desires to extend his sincere thanks here to the Rev. George Schober, C.S.S.R., Consultor of the Sacred Congregation of Rites, who has kindly given his prompt and reliable advice on controverted points.

The following have been the chief sources and aids used in the compilation of this work: *Missa Romanum* (*Miss.*), Leonis XIII. auctorit. recogn., 1900; *Caeremoniale Episcoporum* (*Caer. Ep.*), 1902; *Rituale Romanum* (*Rit. Rom.*), 1895; *Memoriale Rituum Bened.* XIII.; *Decreta Authentica* (*Decr. Auth.*), 1898–1900; furthermore Baldeschi, de Carpo, Ephemerides Liturgicae, Erker, Falise, Gavanti-Merati (*Mer.*), Hartmann, de Herdt, Kunz, Linzer Quartalschrift, Magister Choralis, Martinucci (*Mr.*), Muenstersches Pastoralblatt, O’Kane, Rindfleisch, Andr. Schmid, Schneider-Lehmkuhl, G. Schober, Thalhofer, Le Vavasseur, Wapelhorst.

The author will be pardoned if with a view to the practical purpose of the work he occasionally resorts to abbreviations both in the matter of style and expression.

He will moreover deem himself sufficiently

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<sup>1</sup> *Briefe*, vol. III, 491, p. 358 et seq. Regensburg, 1883, Manz.

recompensed if this compilation contributes its mite to the worthy celebration of the sacred Rites as well as to the glorification of the Eucharistic Saviour.

## THE AUTHOR.

FELDKIRCH,

*Feast of the Holy Lance and Nails*, Feb. 26th,  
1904.

## ABBREVIATIONS.

C. =	Celebrant.	S. =	Sub-deacon.
D. =	Deacon.	T. =	Thurifer.
M. = Master of Ceremonies.			
Ac. = Acolyte or Acolytes.			
AA. = Auctores.			

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## INTRODUCTION.

### GENERAL PRACTICAL DIRECTIONS.

The knowledge of some general rules renders the performance of the sacred Rites less difficult and imparts certainty and dexterity in the exercise of ecclesiastical functions. Hence the more prominent rules are considered here.

1. In receiving objects the hand of the person who presents them is kissed first and then the objects themselves; — in presenting objects, however, the latter are kissed first and then the hand of the one to whom they are presented (*Caer. Ep.* I, c. 18, n. 16).

*Exception.* According to *Miss.* and *Caer. Ep.* the blessed candle and palm are kissed first and then the hand of the Celebrant, for in this case there is question not of the mere act of receiving but of a blessed object.

2. During a function the head is never covered while standing (except during a sermon); therefore e.g. at High Mass, the first thing to do is to sit down and then cover the head; likewise, before rising the head should first be uncovered; hence one of the **Regulae Generales de Benedictionibus** is: “*Stando semper benedicat et aperto capite*” (*Rit. Rom.* tit. 8, c. 1, n. 3). Therefore the following direction: On arriving at the altar

the first thing is to take off the biretta; the last before leaving the altar is to put on the biretta.

3. No one is to move backwards (except one step or thereabouts), but should turn about, usually to the right.

4. *Genuflections.* In making a genuflection with one knee (we shall simply designate it *genuflection* hereafter) three things are to be observed: a) The right knee should be bent to the floor alongside the ankle of the left foot; b) the head and upper part of the body should be held erect, not inclined; c) rise again without delay. If the words pronounced in making the genuflection are many, as e.g. at the *Et incarnatus est*, it should be made slowly; in other cases, as at the *Veni, Sancte Spiritus*, the Missal itself directs, that in a Low Mass the genuflection be made at the first words only, while at a High Mass during the time these words are being sung, all are supposed to kneel on both knees; — therefore *never remain kneeling on one knee*.

In genuflecting with both knees (*prostratio*) the right knee is bent first and then the left; thereupon a low bow of the head is made and then the person rises.

*Rules:* a) For all those who officiate, excepting the Celebrant, Bishop and Canons, a *genuflection towards the cross of the high altar* is prescribed (*Caer. Ep. I, c. 18, n. 3*). But this applies *in actu functionis tantum* (*Decr. Auth. n. 3792 ad 11*), hence not e.g. while such an altar is being decorated.

b) The following applies to all: While the Blessed Sacrament is exposed, the *prostratio* is made only on entering or leaving the choir;

otherwise a simple genuflection is always to be made.

c) The following rules are to be observed by the Celebrant and Minister (i.e. Deacon and Sub-deacon): They genuflect on the floor (*genuflexio in plano*) only on entering or leaving the choir. In the course of the function, however, they genuflect on the step (*genuflexio in gradu*) in case they are standing there (*Decr. Auth.* n. 2682 ad 47). The *ministri inferiores* genuflect exclusively on the floor.

5. *Bows.* We distinguish three kinds:

a) A *low bow* of the body, i.e. such an inclination of the upper part of the body, that the arms if extended would just about reach the knees;

b) a *medium bow* of the body, such that the toes may be seen;

c) a *bow of the head* (called *inclinatio simplex*); the latter is again distinguished as *profunda*, *media*, and *minima*; if referred to God (*Jesus Christ*, *Jesus*, or if made at the *Gloria Patri*, *Oremus*, etc.) it is *profunda*; if to the Bl. Virgin, *media*; if to a Saint (or the reigning Pontiff), *minima*. A certain distinction is prescribed in the following: *Cum profert nomen Iesu vel Mariae inclinat se; sed, profundius, cum dicit, "Jesus"* (*Caer. Ep.* II, c. 8, n. 46). Therefore in making the *inclin. cap. prof.*, the shoulders are also somewhat inclined.

*Rules:* I. The *low bow of the head* is *always made to the cross* (except at the Gospel, when it is made to the book); during the Exposition of the Bl. Sacrament and after the Consecration (e.g. at the *Oremus* previous to the *Pater Noster*), all the low bows of the head are to be

made to the *Bl. Sacrament* (even at the Gospel, according to *Decr. Auth.* n. 3875 ad 4).<sup>1</sup> For the bows in particular, *vid.* p. 6 et seq.

2. The bows of the head made while pronouncing the names of *Mary* and of the *Saints* are generally directed towards the book. If however the main image of the altar represent the *Bl. Virgin* or the *Saint* in question, the bow is made to this image (*Rubr. novae, Rit. Cel.* tit. 5, n. 2).

3. At *every Mass* (even a Mass for the dead) a bow is made whenever the name of *Mary* or of the *Pope* occurs; the same is the case with the names of the *Saints*, as often as the Mass is said in their honor or a Commemoration of them is made; this applies to every part of the Mass where their names are pronounced, except in the titles of the *Epistles* and *Gospels*. If for some reason or other e.g. on account of a coincident Feast of the 2nd class, the Commemoration of the *Saint* be dropped during his Octave, a bow is nevertheless made at the occurrence of his name during the Mass (*S. R. C.*, June 19th, 1903). When several names occur the bow is made *per modum unius*.

4. A bow is made at the name of the *Bishop* only *in anniv. elect. et consecr.* (in the Oration and Canon), or when the *Bishop* is present at the function (in the latter case to the book alone).

5. *No bow* is made when *mere titles* occur, e.g. *SS. Angelorum* or at the word *Trinitas* or *Spiritus Sanctus*.

<sup>1</sup> If the bow has to be directed to one side, e. g. from the *Epistle* side to the cross in the middle of the altar, not merely the head but the upper part of the body should be bent in that direction.

## PART I.

### THE MASS.

#### CHAPTER I. THE MASS IN GENERAL.

##### ARTICLE I. CEREMONIES.

The ceremonies are proposed so clearly and with such detail in the *Ritus celebrandi Missam*, that it appears unnecessary to repeat them here. Yet an arrangement of the most important ceremonies with a view to expeditious application cannot but prove welcome. This arrangement is taken entirely from the Missal, except where the use of other sources is expressly indicated.

###### § 1. Bows.

a) Excepting the case of altars where the Bl. Sacrament is not kept, there are **four low bows of the body**:

- 1) At the *foot of the altar*, during the *Confiteor* and until the *Amen* after the server's *Miserereatur*; then at the *middle of the altar*,
  - 2) during the *Munda cor*, etc.;
  - 3) at the words *Te igitur* until *petimus* (when the priest kisses the altar);
  - 4) at the words *Supplices te rogamus*.
- Two other low bows** are to be observed here:

- 1) A low bow of the body is made on arriving at the foot of the altar, where the *Bl. Sacrament is not kept*, after the biretta has been given to the server. On leaving such an altar, however, a low bow of the *head* only is made (*Rit. cel. tit. 12, n. 6*);
- 2) before beginning the prayers at the foot of the last named altar.
- 3) There are *eight medium bows* of the *body*:

  - 1) During the Confession from *Deus, tu conversus* to *Oremus* inclusively;
  - 2) during the Prayer *Oramus te, Domine* to *quorum reliquiae*;
  - 3) during the Prayer *In spiritu humilitatis*;
  - 4) during the Prayer *Suscipe, sancta Trinitas*;
  - 5) at the *Sanctus* to the *Benedictus* exclusively;
  - 6) during the three Prayers *after* the *Agnus Dei*;
  - 7) at the *Domine, non sum dignus*;
  - 8) while the priest receives the Sacred Host.

- c) The following **low bows** of the **head** are made:
  - 1) To the cross or picture before leaving the sacristy;
  - 2) at the altar before descending the steps for the prayers at the foot of the altar.— According to Roman usage a bow is made in the analogous case at the end of Mass, before leaving the altar after the last Gospel. Also when the Celebrant passes the middle of the altar, e.g. when he carries the book himself or when he goes to the Gospel side to read the Passion, he bows while passing before the cross;

- 3) in the *Gloria* at the words *Deo, Adoramus te, Gratias agimus tibi, Suscipe deprecationem nostram*;
- 4) whenever during the Mass the Holy Name of Jesus occurs, also at each occurrence of the *Gloria Patri* and *Oremus*; <sup>1</sup>
- 5) in the beginning of the *Credo* at the word *Deum*, and towards the end at *Simul adoratur*;
- 6) in the *Preface* at the words *Deo nostro* of the *Gratias agamus*;
- 7) in the *Memento* for the Living (in the *Memento* for the Dead, the fixing of the Celebrant's eyes upon the Sacred Host answers the purpose of a bow);
- 8) in both *Consecrations* a) at the words *tibi gratias agens*; b) during the very words of the Consecrations; in the latter case it is plain the tallness of a person makes a bow of the body imperative. Yet it is evident withal that it is not according to the Rubrics to make a profounder bow merely for devotion's sake;
- 9) at the words *Per eundem Christum D. N.* after the *Memento* for the Dead (but not at the following words *Nobis quoque peccatoribus*). This is the only instance in the liturgy where a bow is made at the word *Christus*;
- 10) at the *Oremus* before the *Pater Noster*;
- 11) during the threefold *Agnus Dei* (*Rit. cel. tit. 10, n. 2*); <sup>2</sup>

<sup>1</sup> When at the beginning of the Introit the name of Jesus or of a Saint occurs, the bow of the head is omitted or the sign of the cross is made before pronouncing the first words.

<sup>2</sup> The more general expression of the Canon in-

- 12) at the Prayer *Placeat tibi* before the Blessing (*ibid. tit. 12, n. 1*);
- 13) at the word *Deus* of the Blessing;
- 14) at the foot of the altar before receiving the biretta and leaving, if the Bl. Sacrament is not in the tabernacle.<sup>3</sup>

For the rest the posture of the body should be erect, as the Missal in various places ordains, e.g. *procedit erecto corpore* (to the altar)—*erectus incipit missam*;—*stans erectus dicit*: “*Accepit panem*;”—*stans erectus dicit*: “*Simili modo*.”

## § 2. POSITION OF THE HANDS.

- 1) The priest *is always to fold his hands before blessing anything*, whenever the left hand is not otherwise occupied (as e.g. in blessing the water at the Offertory). By this action he signifies his desire to ask God's blessing first.
- 2) As often as the priest *bows his body while reciting a prayer* at the middle of the altar, he places *his folded hands upon the altar*, except at the *Munda cor, Sanctus, the threefold Agnus Dei*

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*clinatus Sacramento* as well as *inclinat se* previous to the Prayer *Placeat* does not, apparently, contradict what has been said, according to the rule of interpretation: *Lex generaliter loquens limitatur per aliam legem specialiter loquentem* (Reiffenstuel, I, l. 1. *De reg. Interpret.* n. 399).

<sup>3</sup> For the recitation of the prayers immediately following a Low Mass it is most suitable to go to the middle of the altar after the last Gospel and, after bowing, to remain at the top step or descend to the lowest without the chalice, at least when the prayers are to be recited in common with the people.

in Masses for the Dead and at the beginning of the *Agnus Dei* in any Mass.

3) The simultaneous *extension and raising of the hands*, followed by their *lowering* is prescribed at the *Gloria*, *Credo*, *Veni Sanctificator*, (*Rubr. Nov.*), *Te igitur*, at the words *fiat dilectissimi Filii tui D. N. Jesu Christi* and *Benedicat vos*. In all other cases the hands are extended and joined without raising them, e.g. at the *Oremus* introducing the Orations;<sup>4</sup> at the *Memento* for the Living the hands are raised to the level of the chin or thereabouts and then joined; at the *Memento* for the Dead the hands are first joined and then raised to the level of the chin.

4) It is neither prescribed nor forbidden to make the sign of the cross at different planes of elevation, when *blessing the host and chalice separately*.

### § 3. POSITION OF THE EYES.

1) According to the *Rit. Cel.* the priest should keep his eyes cast down,

- a) when approaching or leaving the altar;
- b) when facing the people, he says *Dominus vobiscum, Orate fratres*; also at the *Blessing* towards the end of the Mass.

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<sup>4</sup> The prescribed method of extending and joining the hands and bowing the head may be carried out either by bowing the head to the cross of the altar, while the hands are extended, or by bowing the head to the cross the very instant the hands are joined, as in the similar case of the concluding formula *Per D. N.*; the latter way might appear more seemly and significant.

2) At the *Oremus*, *Gloria*, and *Credo* the *raising of the eyes* is not prescribed, but a bow of the head only.

3) The priest *raises his eyes* to the cross nine times (*Decr. Auth.* n. 2960. ad 3):

a) At the beginning of the *Munda cor*; then in all the Prayers of the *Offertory* at the middle of the altar, except the Prayer *In spiritu humilitatis*; therefore,

b) at the beginning of the *Suscipe*, *Sancte Pater*;

c) during the whole of the Prayer *Offerimus tibi*;

d) at the beginning of the *Veni Sanctificator*;

e) at the beginning of the *Suscipe*, *Sancta Trinitas*;

f) at the words *Deo nostro* of the *Gratias agamus*;

g) at the beginning of the *Te igitur*;

h) at the words *elevatis oculis* before the Consecration;

i) at the words *Benedicat vos* of the Blessing at the end of Mass.

4) At the elevation of the Sacred Host and chalice the priest's *eyes should be directed* to each. In fact his eyes should never remain closed, for he is the sole guardian of the Bl. Sacrament while It is present on the altar (*AA.*).

5) On three occasions does the priest keep his *eyes fixed some time* on the Bl. Sacrament:

- a) During the *Memento* for the Dead;
- b) during the *Pater Noster*;
- c) during the three Prayers after the *Agnus Dei*.

### § 4. THE VOICE.

The priest uses three tones at Mass: loud, medium and low; the *medium* tone twice *before* and twice *after* the Consecration — before, at the words *Orate fratres* and during the *Sanctus*; after the Consecration, at the words *Nobis quoque peccatoribus* and during the threefold *Domine, non sum dignus*.

The rest is either in a *loud* tone or *low*, according as the Missal prescribes.

As regards the High Mass, vid. pp. 82, 106.

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## ARTICLE II. THE RUBRICS.

### § 1. RULES CONCERNING THE CHANGEABLE PARTS OF THE MASS (GLORIA, ORATIONS, ETC.).

#### a. *Gloria.*

1. The *Gloria* is always said if the *Te Deum* has been said in the Office; besides on Maundy Thursday and Holy Saturday;
2. the *Gloria* is never said when violet is worn;
3. whenever the *Gloria* is said, the *Ite, missa est* is likewise said; if there is no *Gloria*, the *Benedicamus Domino* is said.

#### b. *Orations.*

1. The Number of Orations.  
a) *In Festis duplicitibus* considered *in se*, there is but *one* Oration; very often, however, by rea-

son of the present multiplicity of festal Offices, one or more *Commemorations* are made. The following may serve as a practical rule: *In the Mass of a Feast of the double Rite there are as many Orations as there are in the Lauds.*

Exceptions: 1. *On Feasts of the 2nd class* the *commemor. simpl.* is omitted in *missis cantatis*, e.g. the *commemor. S. Hadriani* is dropped on the Feast of the Nativity of the B. V. M.; the Commemoration of a *Simplified Double* or *Semi-double, however,* is not omitted.

2. On the contrary, the Rogation days<sup>5</sup> and the Vigils which occur in Advent, Lent and on Ember Days<sup>6</sup> are commemorated at Mass, though not in the Office.

b) *In Festis semiduplicibus* and on Sundays there are *always at least three* Orations.

Exceptions: 1. There are *but two* Orations on the Sundays *infra Octavam*, on Passion Sunday, on the days within the Octaves of Easter and Pentecost and when on Sundays a duplex is to be commemorated.

2. There is *but one* Oration at the Mass on Palm Sunday and the Vigils of Pentecost and

<sup>5</sup> Excepting in the case of the processional Mass, the *Commemor. Rogationum* does not occur on St. Mark's day but only on the three days of Rogation week, and this on Monday—because a *Feria major*,—even at the Mass of a Feast of the 1st class and with the Gospel of the Feria at the end of Mass; on Tuesday and Wednesday without the Gospel of the Feria and never at the Mass of a Feast of the 1st class.

<sup>6</sup> The *first* Oration of the Mass on the Ember day in question serves the purpose of the *Commemor. de Feria Quat. Temporum* (*Rubr. gen. tit. 7, n. 4*).

Christmas (*unless* the Vigil of Christmas coincide with the 4th Sunday of Advent, in which case the Sunday is commemorated).

On the three days last mentioned the *Oratio de SS.* is not omitted in *Missis cantatis*, but is added to the Oration of the day *sub una conclusione*.

c) *In Festis simplicibus* (*Vigiliis and Feriis*) three Orations are prescribed, five or seven may be said.

Exception: In Masses *de feriis tempore Passionis*, only two Orations are allowed.

Note 1. On account of occurring Commemorations (of Octaves, Feriae, etc.) often more than two or three Orations may have to be said.

Note 2. According to reformed rubrics the Masses of the *Feriae majores* may be said on *Festa* semidupl., dupl., min. and maj. (c. dupl. tant.).

## 2. Kinds of Orations (Commemorations).

According to the *Miss. Rubr. gen.* tit. 7, n. 5 the following Commemorations are distinguished:

a) *Commemorationes speciales*, i.e. those which correspond to the Commemorations of the Office.

b) *Commemorationes communes*, i.e. particular Orations which serve to fill up the prescribed number *three* in the Masses mentioned above under b) and c). Therefore, were e.g. two *special Commemorations* previously prescribed and were the required number of three already completed, the *Commemor. communes* would be omitted entirely; if there is but *one* special Commemoration, the prescribed *Commemor. com-*

*munis*, which is first in order, takes the place of the 3rd Oration, while the one second in order is omitted; e.g. the 2nd of December is the Feast of St. Bibiana, *Fest. semid.*; if it occurs before Advent, 2. or. *A cunctis*, 3. or. *ad lib.*; during Advent, 2. or. *de Feria*, 3. or. *Deus qui de*, not more, unless there be an *imperata*.

The *Commemoraciones communes* for the different seasons of the ecclesiastical year are indicated in the *Ordo*; attention, however, is called to the following *four* points:

1. When the Oration *Concede* is prescribed (during the Paschal season, Octaves, etc.), it is not the Oration *Concede, quæsumus* of the *orationes diversæ* which is meant, but the Oration *Concede nos famulos tuos* occurring in the Votive Mass *de Beata*.

2. In the Oration *A cunctis*, a) the priest must always insert the name of the Patron or Titular of the church or public chapel, where he is *actually celebrating* (be he a visiting priest or otherwise); if he celebrates in a chapel which has no Patron Saint, he is to use the name of the *Patron of that place* (*Decr. Auth.* n. 2814 ad 1. and 2822 ad 3); b) in the *domestic chapels of seminaries, convents, etc.*, which have their own churches nearby, the name of the Patron of the church and not of the place is to be used (*ibid.* n. 3804 ad 8); c) if, however, the seminary or convent has no church of its own, but a domestic chapel only, which has been consecrated or solemnly blessed, the name of the chapel's Patron Saint is to be used (*S. R. C.* 14 Mart. 1903); d) the *order* the Saints' names will follow is that of the Litany of

All Saints, hence the Angels before St. John the Baptist, the Apostles before the Martyrs, etc.; e) if the Saint's name has already occurred in some other Oration, e. g. that of St. Joseph in the Votive Mass in his honor, it is omitted in the Oration *A cunctis*; f) religious may insert (besides the name of the Titular or Patron Saint) the name of their Founder, keeping the order of names mentioned above (*Decr. Auth.* n. 3758).

3. Whenever the words *tertia oratio ad libitum* occur, they do not mean that a person is free to say or omit a third Oration, but that a third Oration must be said, which may at pleasure be chosen either from the *orationes diversæ* or from any other Mass, which may be said as a Votive Mass. The Oration of a Saint may not be taken whose name has been previously used in the Oration *A cunctis*, nor an Oration otherwise prescribed, as *de Spiritu Sancto*, in case the latter is the *oratio imperata*.

4. The Oration *Fidelium* for all the departed is *prescribed* even in Low Masses of a *Fest. simpl.*, of a *Vigil* or *Feria* (whether the Mass be proper to the Feria or that of a Sunday)—a) on the first free day of the month, except during Advent, Lent and the Paschal season; b) on every Monday except during Lent and the Paschal season and it is to be said *second* in order. Thus *Decr. Auth.* 2077, 3533 ad 3, *Rubr. tit. 5*, n. 1 and 2.—The Oration has in this connection the character of a Commemoration and that too of a special Commemoration; if there happens to be another Commemoration, e.g. *Simplicis*, it is said third in order, while the usual *commemor. communis* is

omitted. If several *commemor. speciales* occur on the same day, the Oration *Fidelium* is according to *Rubr. gen.* tit. 7, n. 6 said next to last.

Note. Moreover according *Decr. Auth.* n. 1322 ad 8, an Oration for one or several departed may be added to the three prescribed in Ferial Masses (no regard being had to the odd number), and always the next to the last in order (this no longer holds for Votive Masses or Masses of a Semi-Double).

c) *Orationes extraordinariae*, i.e. such as are to be said not by reason of their connection with the Office, but either because generally prescribed for stated occasions, as the *Oratio de SS.* during the Exposition of the Bl. Sacrament, the Oration for the *Pope* or *Bishop* on the Anniversary of his election, etc., or because of a special regulation of the Bishop, or such finally, as are not prescribed at all, but may be added *ad libitum* by the priest.

1. Concerning the *Oratio de SSmo.* vid. p. 94 et seq.

2. Concerning the *Oratio imperata* the following obtains:

a) The Ordinary may prescribe that a Collect be said for some very urgent reason even on a *Dupl. I. cl.* (this then will be added *sub una conclusione*). This Collect is prohibited on Christmas Day, Epiphany, Maundy Thursday, Holy Saturday, Easter, Ascension, Pentecost, Trinity Sunday and Corpus Christi.

b) When the Ordinary prescribes a Collect pro re gravi without mentioning the *Dupl. I. cl.*, this Collect is prohibited on all *Dupl. I. cl.*, the Vigils

of Christmas and Pentecost and on Palm Sunday  
(Decr. 23. Dec. 1914.)

c) Otherwise the *Oratio imper.*, which is not *pro re gravi*, must be omitted at all the Masses on a Feast of the first and second class, on all Sundays of the first and second class, on the Vigils of Nativity and Pentecost, within the octaves of Nativity, Epiphany, Easter, Ascension, Pentecost and Corpus Christi and whenever there are more than three orations in a mass. (Rubr. ref. 1911.)

d) It must be said at all other Masses and always last in order, except that it precedes Orations added *ad libitum* by the celebrant.

3. In the case of the Orations added *ad libitum* the uneven number must be preserved, i.e. the Orations which have been added to those of the day must constitute with them the number of 5 or 7.

Note. The *Imperata* is not included in the number of Orations prescribed by the Rubrics; therefore, e. g. the or. imper. *A domo* may not supplant the 3. or. *ad libitum*; again—and this occurs quite frequently—when the 3. or. is *Ecclesiae* or *pro Papa*, a choice is not allowed, where the Oration *pro Papa* is prescribed as *imperata*, but the Oration *Ecclesiae* must be said as the 3. or. and that *pro Papa* must be added as a Collect. (S. R. C.).

### c. Credo.

**DA credit** i.e. Dedicatio, Dominus, Domina, Dominica (even if the Mass is not de Dominica), Doctores, Angeli, Apostoli. **MUC non credit**, i.e. Confessor, Martyr, Virgo, Vidua, Vigilia; yet the *Credo* is said on Feasts of the Patron Saints of churches and places, of St. Mary Magdalen (*Apostolorum Apostola*), on more important

Feasts of religious orders (*Rubr. Miss. tit. 11*), and on the Feast of All Saints. The *Credo* is never said in Ferial Masses nor in those of Vigils (cf. *ibid.*), even when such Masses occur in an Octave which requires the *Credo*, e.g. if the 14th of Dec. is the Wednesday of Ember week, the Mass *de Feria* with the *commemor.* *Octavae Immac. Conc.* is said, but without the *Credo*.

*d. Preface.*

1. It is *propria* if the Feast has a *propria*. On the Feast of the Apostle St. John, however, the *Praef. de Nativ.* and not *de Apost.* is said.

2. The *de Octava* is said even if no *commemor.* *Octavae* occurs at the Mass.

3. It is *de Tempore*, i.e. *Quadragesimae, Passionis, Paschalis*, even on the Sundays occurring during these Seasons.

4. *De Trinitate* on the other Sundays (also *infra oct.*) and in festal Masses occurring on Sundays, in case the Feast has no proper Preface.

5. On all other days the *Praef. communis* is to be said. The General Rule is: *Praef. magis communis cedit magis propriae.*

*e. Communicantes.*

If the *Communicantes* is *proprium*, it is the same throughout the entire Octave, even in Votive Masses, also in Masses which have their own proper Preface.

*f. The Last Gospel.*

It is always that of St. John, except in Festal Masses on Sundays, on a Feria Major (having its own proper Gospel) and on Vigils; in festal Masses *ultimum evang. Feriae*; in Sunday and Ferial Masses *ultimum evang. S. Joannis*.

§ 2. REMARKS ON VOTIVE MASSES.

*Rules for Private Votive Masses*

I. On the Various Parts of the Mass.

a) In general these Masses have *no Gloria*.

There are three exceptions: 1. In Missa *de Beata* on Saturday or during the Octave of the Feast of the *Beata* (*Decr. Auth. n. 3922, v. 2*), e.g. if on the 11th of Dec. (*Festum S. Damasi, semid.*) the Mass of the Immac. Conception is said, because *infra Oct. Immac. Conc.*; 2. in Missa *de Angelis* (whether of all the Angels or some particular one, e.g. of St. Raphael, Archangel); 3. In Missa *de Sancto* on his Feast or within its Octave, e.g. if on the 23rd of Sept. (*Festum S. Lini, semid. commemor. S. Theclae, Simpl.*) a Votive Mass in honor of St. Thecla is said.

b) *Orations*: The 1. or. is that of the Votive Mass, the 2. or. that of the Office recited, the 3. or. of the Octave, Feria, Vigil, Simple, if such are to be commemorated, otherwise, in order to fill out the required number *three*, the first

of the *commemor. communes* proper to the season is added, in which case it is to be observed that the Oration *de Spiritu Sancto* is to be taken as the *commemor. communis* in Votive Masses *de Beata*.

*Three* Orations are prescribed by the Rubrics; but more may have to be said by reason of occurring Commemorations; e.g. if on the Feast of St. Casimir during Lent a Votive Mass *de SS. Corde* is said, the following is the order of the required Orations: 1. or. *de SS. Corde*, 2. or. *de S. Casimiro*, 3. or. *de Feria*, 4. or. *de Simplici*.—Instead of three it is allowed to say *ad libitum* five or seven Orations, just as in the case of Ferial Masses, i.e. as many more may be added to those already *required* as will sum up the number 5 or 7; the *Oratio imperata* may be included among those selected; e.g. if on the Feast of St. Louis (August 25th) the Mass *de B. V. Maria* is said, the 1. or. is *de B. Maria Virg.*, the 2. or. *de S. Ludovico*, the 3. or. *de Spiritu Sancto*, the 4. or. (ex supposito) *Imperata*; to these the celebrant may add as 5. or., e.g. *pro se ipso sacerdote*.

Note. Even in the Votive Mass *de SS. Trinitate* within an Octave *de B. V. M.* e.g. on the 19th of August, the 3. or. is *de S. Spiritu* (*Decr. Auth. n. 3764 ad 12*).

γ) The *Credo* is *not* said in these Masses. However, within the Octaves of Feasts which require the *Credo*, the *Credo* must be said in the Votive Masses of such Feasts; e.g. in the case mentioned above, if a Votive Mass *de Beata* is said on the 11th of Dec. (*Fest. semid. S. Damasi*

*infra Oct. Immac. Conc.)* the required Mass is the festal Mass *de Immac. Conc.* not only with the *Gloria*, but with the *Credo* also (*Decr. Auth.* n. 3922 III, 3 and V, 1); indeed the Mass is no longer a Votive Mass precisely, but a festal Mass.

δ) The *Preface*. Rule: *Praefatio magis communis cedit magis propriae*, vid. p. 18.

Note. If the Mass of the day has its own *Communi-cantes* (e. g. *infra Oct. Ascens.*), the latter must be said in the Votive Mass also, e. g. in the *votiva de B. Maria Virg.*

ε) The *Benedicamus Domino* is said, except when the *Gloria* occurs (in the latter case the *Ite missa est* always).

ζ) *Ultimum evang. semper S. Joannis* (without exception), hence even in Lent.

## 2. Masses Which May or May Not Be Said as Votive Masses.

a) The *following may be said as Votive Masses*:

σ) All those indicated in the Missal as Votive;

β) the *Masses of all those Saints* whose canonization is confirmed by the Martyrology or otherwise;

γ) some Masses in honor of the Mysteries of our Lord, such, namely, as are expressly indicated as Votive Masses, e.g. *de SS. Corde* (concerning which Mass more later), *de SS. Nomine Jesu, de Pretios. Sanguine*;

δ) besides the five Masses in honor of the B. V. M. mentioned at the end of the Missal, the following may also be said as Votive Masses:

**De Immac. Conc.** (with *in Commemoratione* instead of *in Solemnitate* in the Secreta; in the Preface, *in Conc. Immaculata*), also **de Septem Doloribus B. Mariae Virg.** (with proper Oration, without the Sequence and in the Preface *in Transfixione*), **de Purissimo Corde B. Mariae Virg.**, at least in those places where the Feast is allowed (Preface: *in Veneratione*). Masses *de aliis Festis B. Mariae Virg.* are *not* permitted as Votive Masses e.g. *de Bono Consilio*, *de SS. Rosario*, *de Monte Carmelo*, except during the Octaves of such Feasts (*Decr. Auth.* n. 3605 ad 5).

Note. The Votive Mass *de B. Virg.* during the Octave of a Feast of the Bl. Virgin is the Mass of the Feast itself with the Gloria and Credo, *ibid.* n. 3922, v. i.

b) *Missae de Dominica, Feriis, Beatis et Mysteriis* (unless expressly indicated as such) **may not be said as Votive Masses.**<sup>7</sup>

### 3. Color of Vestments at Votive Masses.

a) *De SS. Trinitate, SS. Corde, SS. Sacramento, SS. Nomine Jesu* and all those *de Beata Virgine* — **white**.

b) *De Spir. Sancto, de Cruce*, — **red**.

c) *De Passione, pro quacumque necessitate* and all those that follow in the Missal — **violet** (*pro Sponsis*, however, **white**).

d) *De Sanctis*, the same as on their Feasts.

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<sup>7</sup> Since, however, according to the above Decrees (n. 3605, 3922), Votive Masses of all the Feasts of the Bl. Virgin may be said during the Octaves of such Feasts, we infer and this legitimately, that this privi-

#### 4. When Votive Masses are Forbidden.

a) On Sundays and all Doubles; — b) during Lent; — c) during the Octaves of Christmas, Epiphany, Easter, Ascension, Pentecost and Corpus Christi; — d) on Vigil Days, Ember Days and on Monday of Rogation week; — e) on the Saturday of an anticipated Sunday; — f) on All Souls' Day.

#### 5. Concerning Various Votive Masses in Particular.

a) If a **Votive Mass in honor of St. Joseph** is said the Mass of the Saint's Feast (March 19th) is not to be said as the Votive Mass in his honor (Decr. Auth. n. 3764 ad 9), but the Mass of Wednesday after 2. Sunday after Easter.

b) According to the Missal (*Rubr. post Miss. vot. de SS. Trinitate*) the Mass *de SS. Trinitate, de Spiritu Sancto, de B. Maria Virg.*, with the addition of the Oration indicated *pro grat. actione, sub una conclusione*, may be said as a **Mass of Thanksgiving**.— The Oration *pro grat. act.*, however, may not be included in the required number of Orations.

c) The **Votive Mass of St. John the Baptist**; this should be the Mass in *Nativitate S. Joan.*

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lege holds in regard to other Feasts, so that e.g. it would be permissible to say the Mass *de Ascensione* with Gloria and Credo on a Semi-double *infra Octavam Ascens.*

*Bapt.*, changing *Nativitas* into *Commemoratio* (*ibid.* n. 3539).

d) In the **Votive Mass of the Sacred Heart of Jesus**, the *Alleluia* at the Introit, Offertory and Communion is omitted outside the Paschal season (*Decr. Auth.* repeatedly).

e) The **Votive Mass de SS. Corde on the first Friday of the month.**

On the 28th of June, 1889, the Holy Father granted permission to add the Votive Mass of the Sacred Heart in those churches and oratories, where on the morning of the first Friday of each month special exercises of devotion in honor of the Sacred Heart are held with the approbation of the Ordinaries. This Mass is prohibited on the feasts of Our Lord; of the Purification B. M. V.; on dupl. i. cl.; the Vigil of Epiphany; on Good Friday; within the Octaves of Epiphany, Easter, Ascension, Pentecost, Corpus Christi and of other feasts of Our Lord, if the office is said of the Octave; on All Souls' Day and on Holy Holidays of obligation (also the suppressed ones) in parochial churches where there is only one Mass. The following is to be noted:

a) Under these circumstances the Mass has the character of a *Missa votiva solemnis* (concerning this Mass more later)—not merely when sung, but also when said as a Low Mass. Hence the *Gloria* and *Credo* and *but one* Oration are always said; therefore e.g. no *or. imperata*, no *commem. Feriae*, and at the end of Mass the Gospel of St. John *always*.

β) As may be judged from the very nature

of the case, the above named privilege permits *one Mass only*; excepting, however, the circumstance, in which two entirely distinct communities, e.g. a religious community residing in a parish and later on the people of the parish, have separate services in honor of the Sacred Heart; for then the Mass *de SS. Corde* may be said in both cases.

### § 3. SOLEMN VOTIVE MASSES.

We distinguish:

1. *Missa vot. solemnis pro re privata;*
2. *Missa vot. solemnis pro re gravi vel publica Ecclesiae causa;*
3. *Missa vot. solemnis in translatione solemnitatis festi alicujus in Dominicam.*

As regards 1. — The **Missa solemnis pro re privata**, even when celebrated with ministers, may be said only when in general *Missae votivae privatae* are allowed, and this entirely according to their Rite, i.e. with the omission of the *Gloria* and *Credo* with several Orations and chant as in Ferial Masses. Under *causa privata*, as distinguished from *gravis* and *publica*, may be considered e.g. the priest's first Mass, the Golden Jubilee of the priesthood, the taking of the veil, and nuptials.

As regards 2. **Missa solemnis pro re gravi vel publica Ecclesiae causa.** This is the solemn Votive Mass properly so called and enjoys the following privileges:

- a) It may be said *on any day* of the year with

the exception of a Sunday of the I. cl., Feasts of the I. cl., Ash Wednesday, Holy Week, the Vigils of Christmas and Pentecost. Therefore it may be said e. g. on Septuagesima Sunday, within all, even if privileged, Octaves.

b) At this Mass the *Gloria* and *Credo* are *never* omitted; if, however, celebrated in *violet*, the *Gloria* is never said and the *Credo* only on Sundays (*Rubr. Miss.*).

c) *Merely one Oration* is said (*Rubr. tit. 9. n. 14*), except:— 1. *Missa pro grat. act.*, in which the *or. pro grat. act.* is added *sub una conclusione* to the *or. de SS. Trinitate* (or *de Spiritu Sancto* or *de Beata*)—*Rubr. ibid.*);— 2. the Mass *coram SS. exposito*, in which the Oration *de SS. Sacramento* is also added *sub una conclusione* to the Oration of the Votive Mass;— this regulation of *only one Oration holds always*, so that in cases of churches, where but one Mass is said, even the *commemor. Dominicae, Feriae majoris, Festi dupl.*, etc., is omitted in the solemn Votive Mass (*Decr. Auth. n. 3352 ad 6*).

d) The *Preface* is either *propria* if the Mass has a *propria*, or otherwise *de Octava* when within an Octave, or *de tempore*, e.g. *Praefatio Paschalis* (*Rubr. tit. 12, n. 4*); otherwise the *Praefatio communis* or *de Dominica*, if a Sunday, according to the late *Decr. n. 3922, II, 3*.

e) *Ultimum Evangelium S. Joannis* even on Sundays.

f) Chant — *tonus festivus*.

Note 1. For lack of ministers or vestments a *Missa cantata* may be celebrated instead of the *Missa solemnis* (but, if possible, in a solemn manner. Cf. *de Herdt I, n. 29*).

2. A mere personal reason may not suffice for the permission to celebrate a solemn Votive Mass, but there must always be some occasion of supreme moment for the general welfare, be it the country or diocese or parish, e.g. the commencement of a mission, the illness of a country's ruler, success to arms, the election of a Pope, a Bishop and the like. *Concerning this matter the decision of the Ordinary is to be followed.* Regulars may celebrate solemn Votive Masses *pro re secundum eorum judicium gravi*, e.g. the election of a general of the Order (cf. *Ferraris*, Bibl. h.l.).

As regards 3. **Missa solemnis in translatione festi**, etc. The solemnity of S. Peter and Paul's (in the U. S.) Corpus Christi, S. Joseph, of the Titular of a Church, the Holy Rosary, the Seven Sorrows, the Dedication of proper Church and other feasts, which formerly were celebrated on a Sunday, but now are assigned to an immovable date of the month,— is or may be transferred to the following Sunday, i.e. during the week the Office is recited of the particular Feast, but the solemn High Mass of the Feast is celebrated on the following Sunday.

- a) The *Gloria* and *Credo* are always said.
- b) When the transferred solemnity is of a dupl. 1. cl. all the Masses may be said of the festum translatum, except one parochial Mass, which must follow the office of the day. The Commemoration of the Sunday is always made, and in low Masses also the com. of a duplex occurrents (except in the case of Corpus Christi.)
- c. When the transferred solemnity is of a dupl. 2. cl. only one Mass can be said de ferto translato, com. of the Sunday and of a dupl. or semid. occurrents; when this Mass is a low Mass, also a simplex occurrents is commemorated. On the

first Sunday of October, however, all the Masses (except one parochial Mass) can be said of the Holy Rosary.

d) These Masses of a transferred solemnity are prohibited on major Sundays and on Sundays on which a feast is celebrated which is nobler than the feast, the solemnity of which is transferred. On such Sundays the *Oratio* of the transferred feast is added *sub unica conclusione* to the first *Oratio* of the day; when, however, the feast of the day is a feast *i. cl.* of the Lord for the universal church, the transferred solemnity cannot be commemorated. In the United States the solemnity of the Titular of a church can be transferred to the next free Sunday (e.g. when the Sol. *Translata* should be kept on Pentecost, it is put off to the 3. Sunday after Pentecost).

e) When the office of the Titular of a Church or of another feast which is celebrated with great concourse must be transferred, a solemn Mass of the feast can be celebrated on the feast day itself, with *Gloria*, *Credo*, one oration and the Gospel of S. John. This Mass is prohibited 1. on Sundays *i cl.*, 2 on Ash Wednesday; 3 in Holy Week; 4 on Monday and Tuesday of Easter and Pentecost; 5 on Christmas, Epiphany, Ascension and Corpus Christi (e.g. when the feast of S. Leo I, 11 Apr., in his titular church falls on Wednesday of Easter week, the office is transferred, but 11 Apr. a *Missa solemnis* is sung de S. Leone, Gl. Cr. *unica Oratio, Praef. et Coic. Pasch.*)

Note. In a similar manner according to the *Rubr. Miss.* tit. 6, if a Feast is celebrated in the presence of a large concourse of people, but ought to be superseded by another and greater Feast which happens to fall on the same day, a *Missa solemnis* or *cantata* of the Feast may be celebrated on the day in question, excepting such days, on which a solemn Votive Mass *pro re gravi* is prohibited. Thus e.g. on the Friday before Palm Sunday, a High Mass in honour of our Lady of Sorrows might be sung in those churches, where an unusually large concourse of the faithful assemble, even if the Feast ought perchance to yield to another of a *Major Double (primar.)*. Rite. At such a Mass the Gloria, Credo, but one Oration and the last Gospel according to St. John occur; however, on Sunday *commemor. Dom. cum ejus Evang. in fine.*

#### § 4. MASSES FOR THE DEAD.

##### a. General Remarks on Masses for the Dead.

1. *Masses for the Dead* of whatever description are forbidden during the *public and solemn Exposition of the Bl. Sacrament*, during the private Exposition only at the altar of Exposition. Whether the Exposition *in Ciborio* is to be considered as public, will depend on circumstances.

2. The *Sequence must be said:*

- a) In all Masses with *one Oration*;
- b) in all Masses which *are sung*, whether with one or more Orations.

3. Unless a Mass for the Dead is expressly desired or the Mass is to be said at a privileged altar, the priest fulfills his obligations even on a *Semi-double Feast*, by saying the Mass of the day, although it is more advisable to say the corresponding Mass for the Dead (*S. R. C. April 28th, 1902, ad 15*).— This holds also for Votive Masses in honor of the Saints.

### NUPTIAL MASS

The last amongst the Votive Masses, is said for people who just have been married. The Mass and the Blessing may not be held if the woman already received the Blessing in a former marriage, nor may the Nuptial Mass be celebrated in cases of mixed marriages.

The rules for a Nuptial Mass are:

1. It may not be celebrated at all in the closed time (for marriages), that is from first Advent Sunday to Epiphany and from Ash Wednesday till Low Sunday. During this time no reference to a marriage may be made at Mass.

2. During the rest of the year it may be said at a wedding, any day, except

a) on Sundays and Holidays of obligation (also the suppressed ones),

b) on the feasts of dupl. 1. and 2. cl

c) on the Vigil of Pentecost;

d) within the Octaves of Epiphany, Pentecost and Corpus Christi;

e) on all Souls' Day,

f) on the Rogation Days, when the procession is held, in churches where there is only one Mass.

It is said without *Gloria* and without *Credo*, with *Benedicamus Dno*; at the end the Gospel of S. John, or of the feria or vigil which has been commemorated. It has three orations; but when a duplex is commemorated only the occurring orations of the feasts are added and the third oration (*de tempore*) is omitted.

On the days under 2, a — f. the Mass of the

day is said with the commemoration of the Nuptial Mass after the orations of the day; after the *Pater noster* and the *Ite missa est* the Blessings from the Nuptial Mass are read, except on All Souls' Day, when the Mass, the Blessing and the Commemoration are prohibited.

*b. Table of Various*

Kind of Mass.	When prohibited.
<p><b>I. Missa exequialis</b>  <i>cantata in die obitus seu depositionis praesente, insepolto, vel etiam sepulto, non ultra biduum caderere.</i></p> <p>The <i>Low Mass for the Dead</i> has the same prerogatives, when celebrated <i>for the poor</i>, or by reason of a privilege (e.g. as obtains in the Society of Jesus).</p>	<p>1. On Christmas, Epiphany, Easter Sunday, Ascension of our Lord, Pentecost Sunday, Trinity Sunday, Corpus Christi, Immaculate Conception, Annunciation and Assumption of the B. V. M., Feast of Nativity of S. John Bapt., of St. Joseph (Wednesday after II Sunday after Easter), SS. Peter and Paul, All Saints; on the Feast of the Dedication and Titular of the church concerned, of the principal Patron of the country, diocese or town. 2. On the Sundays to which the solemnity of such Feasts is transferred. 3. On the three last days of Holy Week. 4. During the solemn exposition of the Bl. Sacrament. 5. When the parochial Mass on Sundays and Holidays, or Rogation Mass (if the procession is held), is to be said and but one priest is available.</p>
<p><b>II. Missa exequialis</b>  <i>cantata (or lecta) ultra biduum post sepulturam.</i></p>	<p>1. On Sundays and Holy Days. 2. On all Feasts of the 1. and 2.cl. 3. On the Vigils of Christmas and Pentecost. 4. On Ash Wednesday and during Holy Week. 5. During the Octaves of Epiphany, Easter, Nativity, Pentecost and Corpus Christi.</p>

*Masses for the Dead.*

Rite.	Remarks.
<p>1. For a Pope, Cardinal or Bishop, the <i>first</i> form as given in Missal with the corresponding Oration <i>ex diversis</i>.</p> <p>2. For priests and laics one of the four forms taken <i>ad libitum</i>; but a) for priests the Oration <i>Deus, qui inter apostolicos</i>; b) for those who are not priests, the Oration <i>de die obitus</i>.</p> <p>3. The <i>Sequence</i> is read always.</p>	<p>1. The body must be present in the church; if, however, on account of a civil ordinance or by reason of an infectious disease or some other weighty reason, this is not possible, even if the body has already been interred, the Mass for the Dead may still be celebrated; in the latter case, however, only on the first or second day after burial (<i>Decr. Auth.</i> n.3755, II; cf. <i>ibid.</i> 3903, II).</p> <p>2. In the case of a funeral on All Souls' day, even if but one Mass is to be celebrated, it is to be <i>de die obitus</i> (<i>S.R.C.</i> April 28th, 1902, ad 6).</p>
As above, I.	The <i>first free</i> day is to be taken, otherwise the privilege is forfeited.

*b. Table of Various*

Kind of Mass.	When prohibited.
<b>III. Missa e private die vel pro die obitus,</b> <i>i.e. praesente vel inscpulto vel sepulto non ultra biduum, cadavere.</i>	1. On Sundays and Holy Days of Obligation (including the suppressed holidays). 2. On Feasts of the 1. and 2. class. 3. On the Vigils of Christmas and Pentecost. 4. During Holy Week and the week following Easter and Pentecost. 5. On the Octave of Epiphany and Corpus Christi and on Ash Wednesday (hence permissible e.g. within the privileged Octaves of Epiphany and Corpus Christi). 6. During the solemn exposition of the Bl. Sacrament.
<b>IV. Missa exequialis post acceptum nuntium mortis cantata.</b>	As above, II.

*Masses for the Dead.*

Rite.	Remarks.
One Oration and Sequence as above, I.	<p>1. All these Masses must be applied for the soul of the departed.</p> <p>2. In churches and public chapels they are allowed on those days only, on which the funeral takes place with solemn Mass for the Dead; this limitation does not concern semi-public chapels (<i>S.R.C.</i> April 28th, 1902, ad 7).</p> <p>3. They are allowed in private oratories as long as the body is either physically or morally present in the house (<i>ibid.</i> ad 8); the latter case obtains e.g. when the body according to law must be conveyed to a vault or when it has been buried not more than two days.</p> <p>4. If several Semi-doubles occur between the time of death and burial or of the <i>biduum</i> after death, the Mass <i>de die obitus</i> may be said or sung on all of these days (<i>ibid.</i> ad 11).</p>
One Oration and Sequence as above, I.	<p>1. In the case of those who are not priests the Oration is <i>de die obitus</i> without any alteration.</p> <p>2. Only the first free day has this privilege.</p>

*b. Table of Various*

Kind of Mass.	When prohibited.
<b>V. Missae lectae post acceptum nuntium mortis.</b>	On the days, on which the usual Masses for the Dead are prohibited ( <i>vid. infra, XI</i> ).
<b>VI. Missae cantatae diebus tertio, septimo, trigesimo post obitum seu sepulturam.</b>	<ol style="list-style-type: none"> <li>1. On Sundays and all Holy Days of Obligation.</li> <li>2. On Feasts of the 1. and 2. cl.</li> <li>3. On the Vigils of Christmas and Pentecost.</li> <li>4. On Ash Wednesday and during Holy Week.</li> <li>5. During the six privileged Octaves (of Christmas, Epiphany, Easter, Ascension, Pentecost and Corpus Christi).</li> <li>6. On the vigil of Epiphany and on the Saturday on which the office of an anticipated Sunday is recited, since these two days now have all the privileges of a Sunday.</li> </ol>
<b>VII. Missae in anniversario stricte dicto, i.e. on the anniversary of the day of the death or on some other day of the year which may be designated by the faithful as the anniversary.</b>	

*Masses for the Dead.*

Rite.	Remarks.
As above, I.	As above, IV.
<p>1. For a Pope, Cardinal or Bishop, Mass and Oration as above in I.</p> <p>2. For priests any one of the four forms is optional, but the Oration is always <i>Deus, qui inter apostolicos.</i></p> <p>3. For those who are not priests the Mass should be <i>de die obitus</i> with the Oration <i>de die tertio, etc.</i></p>	<p>1. On a Double there is but one Mass and this must be sung.</p> <p>2. On a Semi-double several Masses, even Low Masses are allowed.</p> <p>3. The High Mass, if liturgically prevented on the day appointed, may be transferred to the first day on which no such prohibition occurs.</p> <p>4. The day may be counted from the day of the death or of burial either inclusively or exclusively.</p>
<p>1. For a Pope, etc. as above under VI, also I.</p> <p>2. For priests any one of the four forms is optional, but the Oration is always <i>Deus, qui inter apostolicos.</i></p> <p>3. For those who are not priests one of the forms is optional, but the Oration should be <i>de anniversario.</i> The priest may say the Oration <i>pro patre et matre</i> for his deceased parents (AA).</p>	<p>1. On a Double there is but one Mass and this a High Mass.</p> <p>2. On a Semi-double several Masses, even Low Masses may be celebrated.</p> <p>3. The High Mass may, if liturgically prevented on the day appointed, be transferred to the first day on which no such prohibition occurs.</p> <p>4. The anniversary may be reckoned either from the day of death or burial.</p>

*b. Table of Various*

Kind of Mass.	When prohibited.
<b>VIII. Missae in anniversario late dicto,</b> i.e. on the anniversaries which religious communities and confraternities observe in memory of the departed members or which according to the desire of the faithful are kept during the <i>Octave of All Souls</i> .	1. On the days mentioned sub VI, 1. 2. 2. The privilege granted in the case of the Octave of All Souls may not be extended to any other Octave or season ( <i>S.R.C.</i> April 28th, 1902, ad 4).
<b>IX. Missae in ecclesia vel oratorio coemeterii.</b>	As above, under VI.
<b>X. Missae pro defunctis ex indulto</b> (bis vel ter in hebdomada "etiam in duplicibus").	1. As above, under VI. In some dioceses (e.g. in the entire territory which a. 1819 belonged to the dioc. of New Orleans and St. Louis) a privilege has been granted to sing a Requiem Mass in omnibus duplicibus (min. and maj.).

*Masses for the Dead.*

Rite.	Remarks.
<p>1. One of the four forms <i>ad libitum</i>, but <i>one</i> Oration only, and this the corresponding <i>one ex diversis</i>.</p> <p>2. The Sequence always occurs.</p>	<p>1. On a Double, but <i>one</i> Mass and that a High Mass.</p> <p>2. On a Semi-double there may be several Masses, even Low Masses.</p> <p>3. The High Mass may, if liturgically prevented, on the day appointed, be transferred to the <i>first</i> day on which no such prohibition occurs.</p>
<p>1. The Mass is the ordinary Mass for the Dead with at least three Orations.</p> <p>2. If a High Mass, the Sequence is read.</p>	<p>This privilege obtains only in the case of mortuary churches and chapels properly so called, and not e.g. in the cases of parish churches surrounded by cemeteries (<i>S.R.C.</i> April 28th, 1902, ad 2).</p>
The Mass is the ordinary Mass for the Dead, and this a High Mass though not necessarily solemn, nor followed by the Absolution (n.3369); there are always three Orations.	The meaning of the privilege is: if there is no or only one or two ferial offices, or simple or semi-double feasts within the week, the Mass may be sung on one, two or three (as the case may be) duplia.

*b. Table of Various*

Kind of Mass.	When prohibited.
<b>XI. Missae privatae sive lectae sive cantatae, extra dies privilegiatos,</b> the so called <i>Missae quotidianae.</i>	<ol style="list-style-type: none"> <li>1. On all Sundays and Holy Days of Obligation.</li> <li>2. On all Doubles (min.).</li> <li>3. During the six privileged Octaves of Christmas, Epiphany, Easter, Ascension, Pentecost and Corpus Christi.</li> <li>4. During Lent, except on the first free day of each week.</li> <li>5. On the Ember Days.</li> <li>6. On Monday of Rogation Week.</li> <li>7. On the Vigil Days.</li> <li>8. On the Saturday on which the office of a Sunday is anticipated.</li> <li>9. During solemn exposition of the Blessed Sacrament.</li> <li>10. On Tuesday and Wednesday of Rogation Week, if the procession is held and if there can only be one mass said in the church.</li> </ol> <p>Note: On the days under 4, 5, 6, 7 and 10 penultimo loco should be inserted the prayer for the deceased for whom the mass is offered.</p>

*Masses for the Dead.*

Rite.	Remarks.
1. In the Missa quotidiana <b>cantata</b> there are <i>always</i> and <i>only three</i> Orations, to be selected as follows:	1. The meaning of the phrase <i>certo designati</i> is satisfied if the faithful ask the Mass to be said for the following and similar intentions: <i>for departed brothers and sisters, for departed relatives, for my departed benefactors.</i>
a) If the Mass is <i>for the faithful departed in general</i> , the three Orations of the 4th form of the Missal are to be taken in their regular order;	2. If the letter N. does not occur in an Oration, the name of the departed may not be inserted in the Oration.
b) if for <i>one or more</i> of the departed <i>especially designated</i> : the 1.or. is the one <i>ex diversis</i> which corresponds to the intention; the 2.or. is optional; the 3.or. is <i>Fidelium</i> .	3. If the Mass is to be applied <i>pro uno defuncto</i> and the priest desires to add a prayer (second in order) <i>pro alio defuncto</i> , he may take for this purpose the Oratio <i>pro una defuncta</i> by changing the gender, or No. 11, or No. 12 by changing the number into the singular ( <i>Ephem. liturg. 1903, 273 et seq.</i> ).
2. In the Missa quotidiana <b>lecta</b> there are always <i>at least three</i> Orations; <i>five or seven</i> are also allowed, in which case the following is to be observed:	4. All the privileges granted to say the private Mass for the Dead in <i>duplicibus</i> (bis in mense, vel ter in hebdomada etiam in dupl.) cease during Lent and on the feriae majores which have their proper gospel.
a) If for the <i>faithful departed in general</i> , the three Orations of the Missal must always be said and the optional ones (two or four) must be inserted before the Oration <i>Fidelium</i> ;	
b) if said for <i>one or more</i> of the departed <i>especially designated</i> , the 1.or. is the one corresponding to the intention; the 2. (or 3., 4., 5., 6.) optional; the last always <i>Fidelium</i> .	
3. The Sequence <i>must always</i> be sung in a Missa cantata; it <i>may be said in Low Mass.</i>	

§ 5. MASS BY A VISITING PRIEST (i.e. *in Ecclesia aliena*).

1. In this case the priest is to say the Mass according to the *Ordo* of the church in which he is celebrating, hence the respective *Oratio imperata* and the like.

Note 1. A visiting priest is not to follow the Rite of a religious Order in certain customs which differ from the Roman Rite, e.g. the naming of the Founder in the *Confiteor*, although he is to say the Mass which the religious of that place say.

Note 2. In Austria it is permissible for priests of other countries who are journeying through the Empire to insert or omit *ad libitum* the phrase appended in the Canon: *et pro Imperatore nostro N.*, but they must say the Oration *pro Imperatore* when prescribed and precisely as given (*Imperator noster*). *Decr. Auth.* n. 3764 ad 1 and 2.

2. In this connection the *main oratories* in convents, seminaries, hospitals, prisons, etc., are considered as churches.

3. If the *Ordo* of the church the priest is visiting permits *Votive Masses*, he may say a Mass of this kind or a Mass for the Dead, even if his own Office were a Double of the 1. cl.; but if he chooses a Mass corresponding to the Office, he may not say it *more votivo* but *more festivo* (with the Gloria and, as required, the Credo and Commemorations).

4. Only in *private chapels strictly so called* is the priest to be guided by his own *Ordo*.

### § 6. FIRST MASS.\*

1. At a priest's first Mass, if solemnly celebrated, he may be assisted by another priest vested in surplice, amice and cope without stole, *provided he assist only at the missal* (S. R. C. 1 Dec. 1882).

2. The deacon, not the assistant priest, is to incense the Celebrant and hold the paten at the Communion of the faithful (S. R. C. 11 Mar. 1837).

3. If the first Mass be a Low Mass, the attendant priest is present simply to assist the young priest when necessary. He may hold the paten at the Communion.

4. Before Mass the *Veni Creator* may be recited, and after it, the *Te Deum*.

5. Under the usual conditions, the young priest may gain a plenary indulgence, as may also his relatives to the third degree inclusive, who assist at the first Mass. The rest of the faithful present, an indulgence of 7 years and 7 quarantines (S. C. Ind. 16 Jan. 1886).

### SUPPLEMENTARY REMARKS.

#### SOLEMNITY OF A BEATIFICATION OR CANONIZATION.

1. *All the Masses* in honor of the Blessed or Saints, Solemn or Low, have the force of *Votive Masses*, yet the Gloria and Credo are allowed;

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\* Added by Editor.

at the end of Mass the Gospel of St. John is always said.— The High Mass has *but one* Oration; the Low Masses, besides the Oration of the Feast, all the Commemorations occurring on that day; the *Or. imper.* are omitted.

2. The *High Mass* in honor of the Blessed or Saint may *not* be said on Feasts and Sundays of the 1. cl., nor on those privileged Ferials, Vigils and Octaves, which have precedence over Feasts of the 1. cl. *Low Masses* are *hindered* even on Feasts of the 2. cl. In such cases the Mass of the day is said and on a Feast of the 1. cl. the Oration of the Blessed or Saint is added to the Oration of the day *sub una conclusione*; on the Feasts of the 2. cl. the Oration of the Blessed or Saint in Low Masses is said *sub distincta conclusione* together with the remaining Commemorations; the *Or. imper.* are omitted; similarly on other privileged days the Mass peculiar to the day is said with the Orations of the Blessed or Saint and the Commemorations.— The Preface is according to what is prescribed for Votive Masses.

3. In *churches* where the *parochial Mass* is to be said for the people, the Mass of the day must never be omitted.

4. Even if all the Masses of a Blessed or Saint should be prevented, the *2nd Vespers* in his honor may be solemnly celebrated without saying every Commemoration, but these Vespers do not take the place of the recitation of the Breviary.

5. *Other devotions* are always permissible with the approbation of the Ordinary, as: Benediction with the Bl. Sacrament, Sermon, Prayers

to the recently proclaimed Blessed or Saint. The conclusion of the triduum or eight days' celebration should always be; the *Te Deum*, and *Tan-tum Ergo* with the *Oration de SS. Sacr.* and *pro grat. act. sub una conclusione* (according to the *Linzer Quartalschrift*, 1901, 937 et seq.).

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## CHAPTER II. THE SOLEMN HIGH MASS.

### ARTICLE I. THE ORDINARY HIGH MASS.

#### § I. PREPARATIONS.

*In the sacristy.* Vestments for the officers of the Mass, candlesticks with lighted wax candles for the acolytes (the candlesticks should match the small ones on the altar,—*Caer. Ep.* I, c. 12, n. 19), a censer and an incense-boat.

*At the altar* (according to *Rit. Cel.* tit. 2, n. 5), the Missal, open; nearby usually at the Epistle side, a credence table covered with a long white flowing cloth; upon it the chalice properly prepared and everything else required for the High Mass; the cruets, the book of Epistles and Gospels properly marked, one or two bells, the veil for the S.; the latter is usually spread over the chalice and the burse placed upon it.

A bench for the C. and ministers should be placed on the Epistle side (it may be a movable bench). It may have a support for the back, but not for the arms, not even for the Celebrant;

it is not upholstered but covered with a cloth of a suitable color. A simple bench is sufficient for the servers.

## § 2. GENERAL RULES FOR THE DEACON AND SUB-DEACON.

Nothing will impart greater ease and certainty to the ministers in the performance of their parts than a proper knowledge of the following rules:

a) **Genuflections.** *First Rule:* When next to the C., the D. and the S. make all the genuflections with him (*Rubr. Miss. tit. 17, n. 4*).

Particular attention is to be paid as to whether or not the Bl. Sacrament is exposed (or is present on the altar from the Consecration to the Communion; hence the

*Second Rule: Before the Consecration and after the Communion* (in a High Mass in which the Bl. Sacrament is not exposed) the D. and S. genuflect in the *middle* of the altar only on these three occasions:

1. When they cross the middle of the altar (e.g. with the book);

2. when leaving the altar (e.g. for the singing of the Gospel);

3. when they return again to the middle after being away (e.g. after the singing of the Gospel); therefore they do not genuflect e.g. when they proceed to the *middle* from the Epistle side; nor in case they leave the step at the C.'s side to go to the platform.

Note. These rules hold also for High Masses at the *side altars*.

*Third Rule: After the Consecration and during the entire Mass coram SS. exposito* the following should be observed: The D. and S. genuflect

1. *in the middle* as often as they leave the side to go to the middle;

2. *in termino a quo*, whenever they descend to the middle or ascend from the middle;

3. *in termino a quo* and *in termino ad quem*, when they go from one side of the C. to the other (*a juxta ad juxta*).—*Exception:* When carrying the book the genuflection is made in the *middle only* (*Decr. Auth. n. 4027*);

4. *in quolibet discessu e medio*, e.g. at the *Ite, missa est.*

b) The D. and S. make the **bows** and **sign of the cross** with the C. in all those Prayers which the latter or the choir sings, as well as when standing beside or near the C., they recite some Prayer with him, e.g. *the Gloria* or *Credo*; not, however, when they are at some distance from the C., e.g. while the latter is reading the Gospel apart.

Hence the two Decrees *In Urgell.* of 1881 and 1900 may be considered as one.

c) The **hands** when not employed are to be kept folded.

### § 3. THE FUNCTIONS OF THE SUB-DEACON.

In the *Sacristy* the S. washes his hands, vests<sup>1</sup> and puts on his biretta when the C. puts on his. At the sign for leaving the sacristy he takes off his biretta, makes a reverence to the cross and to the C., puts it on again and preceding the D. repairs to the altar. When custom has it, he removes his biretta at the entrance to the sanctuary and holding the same in his left hand upon his breast, receives the holy water with his right from the M., makes the sign of the cross, puts on his biretta and proceeds.

Arriving at the altar the S. goes to the left, takes off his biretta and gives it to the M. (or as occasion demands to the acolyte), genuflects *in plano* even if the Mass is to be said at a side altar.

At the *Foot of the Altar*.<sup>2</sup> The S. blesses himself with the C., bows with him at the *Gloria Patri*, and somewhat towards him at the *Misereatur tui*; at the *Confiteor* he makes a low bow of the body, at the words *et tibi (te) Pater* he turns, still profoundly inclined, to the C.<sup>3</sup> before the

<sup>1</sup> While vesting the S. will commendably say the respective prayers for each vestment; while putting on the tunic he will say: "Tunica jucunditatis et laetitiae induat me Dominus."

<sup>2</sup> All the *ministri inferiores* (including the thurifer, if customary in the church concerned) *kneel* during the Confession and bow as in the case of ordinary Masses. *After* the Confession they remain standing until the *Sanctus*.

<sup>3</sup> Even should the C. be a Bishop, the words *tibi*

words *Indulgentiam*, etc., he stands erect (all these actions being simultaneously performed with the D.) ; at the *Deus, tu conversus* he makes a medium bow with the C. and finally with the latter and D. ascends to the altar.

While *Incense* is being put into the censer he turns a little to the C. and, if necessary, holds his chasuble with his hand extended over the C.'s arm. As often as the C. while incensing makes a reverence (whether a genuflection or bow), the S. makes a genuflection with the D. (*Miss. h. l.*) and raises the chasuble to the same height as the D., i.e. somewhat below the shoulders of the C.; after the incensing, he descends to the floor *in cornu epistolae* to the left of the D., with the latter profoundly inclining his head to the C. before and after incensing.

At the *Introit* the S. stands *in plano* to the right of the D. in such wise that the C., D. and S. form a semi-circle; he makes the sign of the cross and bow with the C., answers the *Kyrie*, takes up his position behind the C. and D. and proceeds to the middle, after the *Kyrie* has been sung.<sup>4</sup>

At the *Gloria*. At the word *Deo* the S. bows his head with the C. and D. and with the latter (without genuflecting) ascends to the platform, goes to the left of the C., says the *Gloria* with

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(*te*) *Pater* and not *Reverendissime Pater* are to be used.

<sup>4</sup> It is permissible to go to the middle immediately and to remain there. How the S. should act in case it is desirable to sit during the *Kyrie*, vid. *Missa de Requiem*.

him, bows at the words *Adoramus te*, etc., makes the sign of the cross at the words *cum Sancto Spiritu*. There is no rule to the effect that the altar card is to be held while saying the Gloria. In case, however, it is necessary, it should be returned to its place in time to make the sign of the cross with the C. at the end of the Gloria.

When going to the bench the S. genuflects with the C. and D. (without however placing his hands upon the altar), and preceding the D. and C. descends *per breviorem ad sedilia*; arriving there, with the D. he arranges the C.'s chasuble, then holding his biretta with both hands before his breast he bows to the D. (not to the C.),<sup>5</sup> sits down and puts on his biretta. While sitting it is most suitable to allow the hands to rest upon the knees outside the tunicella; at the *Adoramus te*, etc., he bows with the C. and D., taking off his biretta and holding it near his right knee (*Mr.*). At the end of the Gloria the S. takes off his biretta with the D., rises, puts the biretta in its place and while the C. is rising lifts the latter's chasuble. The three then proceed to the middle (the S. somewhat in advance of the others) and genuflect on the lowest step (as occa-

<sup>5</sup> In some places it is customary for the S. and D. to make a reverence to the C. (cf. *Decr. Auth.* n. 3434 ad 5); hence their bowing to each other is no longer needful (this being more or less a sign that they are ready to sit down).—If the bench is not located nearby on the Epistle side but rather nearer the body of the church, it is more fitting to proceed thither *per longiorem*, i.e. without bowing, to descend, and genuflecting on the lowest step to proceed to the sedilia (according to *Kunz*).

sion demands the C. merely bows), the S. ascends, though not to the platform, but returns from the second step to his position *in plano*.

If they *do not* go to the bench the D. and S. remain standing next to the C. after saying the Gloria with him, bow when the choir sings *Adoramus te*, etc., and at the end (in some localities, even after the recitation of the Gloria), without genuflecting or bowing, go to their places behind the C.; hence the S. *in planum*.

After the C. has sung *Dominus vobiscum* the S. *in plano* proceeds with the C. and D. to the Epistle side and remains there behind the D. during the Orations; <sup>6</sup> he bows to the cross with the C. and D. at the *Oremus* and the name of *Jesus*, but directly in front of him at the names of *Mary* and of the *Saint* of the Day.

*Epistle.* During the last Oration the S. receives the book of Epistles and Gospels from the M. (or Ac.) at his right, both meanwhile bowing slightly to one another (not before and after receiving the book); the S. then holds the lower part of the book with both hands, allowing the upper part to rest upon his breast with its edge to his left. *Circa finem ultimae orationis* (*Miss.*), i.e. as soon as the C. has sung the words *per Dominum N. J. Christum* (*Caer. Ep.* I, c. 10, n. 2), by no means during these words, since he is to bow then, the S. accompanied by the M.

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<sup>6</sup> Attention is called to the rule in the Missal (*Rit. Cel. tit. 4, n. 7*); cum dicitur: *Dominus vobiscum, Oratio, Praefatio, Pater noster*, the D. and S. *similiter stant unus post alterum a tergo Celebrantis* — the usual position during the Orations.

or Ac. proceeds to the middle of the altar, genuflects *super gradum*, again goes to the Epistle side, but a few paces removed from the steps (*Mer.*),<sup>7</sup> opens the book and facing the altar sings the Epistle. According to *Caer. Ep.* II, c. 8, n. 40, the S. is to hold the book himself; yet this does not forbid the Ac. from assisting him if need be. Where required he is to bow, or, as the case may be, genuflect. Having finished the Epistle, he closes the book, holds it as before, genuflects in the middle, goes *per planum* to the Epistle side, kneels on both knees upon the upper or second step before the C., lowers the book somewhat, kisses the hand of the C. and receives *capite inclinato* (*AA.*) the latter's blessing (if the C. has not finished reading, the S. remains standing *in plano* as at the Introit); after the blessing he rises, gives the book to the M., or in case of his absence to an Ac., or, if customary, to the D. and then carries the Missal to the Gospel side; in doing this he ascends to the platform and taking the Missal, turns to the left and descends to the foot of the altar,<sup>8</sup> where he kneels upon the step,

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<sup>7</sup> The Missal's direction that the S. is first to go to the middle and genuflect, and not begin to sing the Epistle immediately in his ordinary position, is intended no doubt to impart greater solemnity to the word of God; it is moreover to be observed, that the Epistle was formerly read to the people from the *ambo* and that this practice is still allowed, wherever customary (*Caer. Ep.* II, c. 8, n. 40); in the latter case the S. puts the book upon the stand and his hands upon the book (as the C. does at the altar).

<sup>8</sup> Should the D. be standing on the 2nd step in his position back of the C., the S. in order to avoid pass-

— ascends correspondingly to the Gospel side, puts the book upon the altar and awaits the C. (most conveniently on the second step), indicates the Gospel of the day, answers *Et cum Spiritu tuo, Gloria tibi, Domine* and at the end *Laus tibi, Christe*, and if necessary turns the page. After the Gospel he steps upon the platform, moves the book towards the altar (not too near, however, lest it should be in the way during the recitation of the Credo) and, as at the Introit, remains near the C. while incense is being put into the censer. When the D. goes to his step for the *Munda cor meum*, the S. descends *in planum* and remains there (a little to the left of his usual position). When D. has arrived at the foot of the altar, both genuflect at the sign from the M.<sup>o</sup> and go to the place where the Gospel is to be sung. In doing this the S. is to observe two things: 1) to allow the T. and Ac. to advance ahead of him; 2) to proceed thither either at the D.'s left (according to the *Miss.*), in which case leaving the altar, both act as one man, or (according to *Caer. Ep.* I et II, h.l.) in advance of the D.<sup>10</sup>

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ing between the C. and D., will take the longer way, i.e. descend the steps on the Epistle side and turning to his left, will go *per planum* all the way around (genuflecting in the middle) and ascend correspondingly the steps on the Gospel side.

<sup>9</sup> Occasionally, e.g. when a Sequence is sung, they will remain awhile at the foot of the altar.

<sup>10</sup> *Quando Missale et Caeremoniale aperte differunt in praescribendo aliquo ritu, non ideo ita sibi contradicere credendum est, ut unum prohibeat quod alterum praescribat, sed potius utroque modo tam ritum observari posse*, as Merati aptly remarks (*In Coena. Dom.* n.16).

During the *Gospel* the S. faces in a direction such that the Gospel side of the altar is to his left. He receives the book from the D. and holds it in such a manner before his breast (*Caer. Ep.*) that its upper part covers his face, and his hands do not hinder the turning of the leaves; he makes no genuflection or bow (*cum repreäsentet legile immobile* — *Caer. Ep.* I, c. 10, n. 3).<sup>11</sup> At the end of the Gospel he lowers the book, resting it on his left arm, the D. indicates to him the beginning of the Gospel, and the S., holding the book in the same position, carries it *recta via*, without bowing or genuflecting (*propter sacri textus reverentiam*) to the C., points with his right hand to the beginning of the Gospel and presents it to the C. to kiss (the answer *Laus tibi, Christe* is omitted here); he closes the book, rests it upon his breast, and stepping back a little, makes a bow to the C., descends to the left *in planum* (*Mr. I.*, h.l.) and stands *fere ad extremitatem lateris Epistolae paululum ad D. versus* (*Mr.*), where he gives the book to the M. or Ac.

After the D. has incensed the C. the S. follows him to the middle, stands behind him and makes the genuflection with him.

Note. If a sermon follows the Gospel, the D. and S. ascend to the platform immediately after the incensing of the Celebrant and stand next to him, the three genuflect and go *per breviorem* or *longiorem* (as described above for the Gloria) to the bench. While the Gospel is being

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<sup>11</sup> Si evang. cantabitur in *legili*, S. stabit post *illud* amplectens legile et manibus hinc inde librum tangens (*Caer. Ep.* II, c. 8, n. 45).

read from the pulpit, they do not rise, but remove the biretta.

*Credo.* While the C. is intoning the word *Deum*, the S. bows and with the D. proceeds to the side of the C. in order to say the *Credo* with him. They bow at *Jesum Christum* and *simul adoratur*; genuflect at the *Et incarnatus est*. Should the D. and S. hold the altar card, they return it to its place before the *Et incarn.* and after these words take it again. The three then go to the bench as at the Gloria. When the choir sings *Et incarnatus est*, they remove the biretta and bow. At the words *Crucifixus etiam* the S. rises with the D. (not putting his biretta on after *et homo factus est*) and remains standing, holding his biretta in his hand or placing it on the seat, while the D. carries the burse to the altar. He may also sit down as soon as the D. with the burse in his hands has bowed to the C. When the D. returns from the altar, he again takes off his biretta, rises, bows to the D. and sits down. Both methods are in keeping with the *Caer. Ep.*, hence the custom of the church concerned should be adhered to. At the end of the *Credo* the same remarks hold as for the Gloria.

*In case they do not sit* down during the *Credo*, the S. takes a position similar to that at the Gloria; while the choir sings the *Et incarnatus est*, with the C. and D. he kneels upon the edge of the platform and bows.

*Offertory.* When the C. sings *Oremus* the S. genuflects (while the D. merely bows and goes to the right of the C.), goes to the credence table, uncovers the chalice and receives, while facing

the credence table, the veil upon his shoulders, takes hold of the chalice at the knob with his left hand and covers it with the right end of the veil, placing his right hand thereon, and carries the chalice so covered to the Epistle side of the altar without genuflecting or bowing.

*If the Credo has not been said,* the S. carries the chalice and upon it the burse containing the corporal (*Rit. cel. 7, n. 7*), but not the veil of the chalice. The S. places the chalice upon the altar; the D. uncovers it (*Miss.*); while the latter is handing the paten to the C., the S. purifies the chalice (*Miss.*) — whereby he allows the cuppa of the chalice to rest in his left hand (a caution to prevent the bending of the chalice); then, holding the purificator at the knob with his right hand, he hands the chalice to the D. and then the cruet of wine; thereupon he extends to the C. with his right hand the cruet of water<sup>12</sup> and bowing slightly towards him says, *Benedicite, Pater Reverende*, and carefully pours a few drops into the chalice. When the D. has covered the chalice, the S. receives the paten from him (without the purificator — *AA.*); he takes the paten with his uncovered right hand, and, holding its inner side to himself, spreads the right end<sup>13</sup> of the veil over it (*Caer. Ep. I, h.l.*),

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<sup>12</sup> Even if the S. should use a small spoon for pouring in the water, he is to present the cruet for the C.'s blessing; then, holding the cruet in his left hand, with the spoon he slowly pours a few drops of water into the chalice.

<sup>13</sup> Not the left end of veil also; the latter practice

or allows the D. to do so (*Miss.* and *Caer. Ep.* II, h.l.). Then (without genuflecting or bowing) with the covered paten resting against his breast, the S. descends to the middle, where he makes a genuflection (*Miss.*). Henceforth he remains stationary (*Caer. Ep. I*, h.l.) at the foot of the altar, keeping the paten elevated <sup>14</sup> with his right hand, while his left supports the right arm (at the same time taking care to hold the left end of the veil, lest the latter should be unduly disarranged).

While the C. incenses the altar, the S. does not genuflect; when the D. comes to incense him, the S. faces the D. (holding the paten against his breast), and bows before and after the incensing.

At the *Orate Fratres* he lowers the paten and without bowing says the *Suscipiat*.—Towards the end of the *Preface* he again lowers the paten, and without genuflecting he ascends to the left of the C. while the D. goes to the right, and (*mediocriter inclinatus*) says the *Sanctus* with the C. and D.; during the *Benedictus* he stands erect (does not bless himself) and then goes to his position at the foot of the altar (without making a genuflection).<sup>15</sup>

is not merely opposed to the *Caer. Ep.* (II, h.l.), but it also renders the raising of the paten more difficult.

<sup>14</sup> To a considerable height; but nowhere in the *Caer.* or *Miss.* is it prescribed to raise it to the *level of the eyes*.—Whenever the S. has to change his position, turn or bow, he rests the paten upon his breast.—The paten is in the S.'s possession now, because no longer needed at the altar; it is covered because more appropriate and more becoming a consecrated vessel.

<sup>15</sup> According to the *Caer. Ep.* the S. does not go to

*Consecration.* When the C. bows before pronouncing the words of Consecration, the S. lowers the paten and kneels on the lowest step while the D. kneels on the upper; he bows during both Elevations only, not during the entire Consecration. When the C. and D. rise after the last genuflection, the S. also rises and again raises the paten.<sup>16</sup>

*Pater Noster.* At the words *et dimitte nobis* (not later) the S. immediately genuflects with the D. and goes to the Epistle side of the platform, hands the paten to the D., takes off the veil, genuflects towards the Bl. Sacrament, and descends again to his position behind the C. (where he makes no genuflection; nor does he genuflect

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the side of the C. at the *Sanctus*; the latter custom, then, wherever in vogue, may be followed (cf. *Decr. Auth.* n. 2682 ad 30).

<sup>16</sup> a) *All the servers kneel* at the *Sanctus*, and after the Consecration rise with the C. and D. and *remain standing* (even during the Communion) until the Blessing; except when Holy Communion is given at Mass, or during a Mass for the Dead, or Ferial Masses on Fast days.

b) The T. while incensing the Bl. Sacrament kneels on the lowest step (*AA.*); bowing before and after, he incenses the Sacred Host and the chalice with three double-swing of the censer, namely, when the C. in adoring the Bl. Sacrament genuflects, elevates the Sacred Host and chalice and again genuflects.

c) *The torch-bearers remove their torches immediately* after the Consecration (*Miss. and Caer. Ep.*), except when Communion is given during the Mass, or during a Ferial Mass on Fast days (because in the last two cases those in the choir are supposed to remain kneeling until the *Pax Domini*; no exception is made in the case of a High Mass *coram SS. exposito*).

with the C. and D. before the *fractio hostiae*, since he is not now at the side of the C.—Cf. *General Rules* for D. and S., p. 46). While the C. is singing *Pax Domini*, the S. genuflects and goes to the left of the C., genuflects with the C. and D. and in a moderate tone says the *Agnus Dei* (according to the *Miss.* bowing his head towards the Bl. Sacrament and striking his breast; *Decr. Auth.* n. 3535 ad 3). Immediately after the *Agnus Dei* the S. genuflects and descends to his position below (not genuflecting here) and receives the *Pax* from the D.;<sup>17</sup> the S. (without however first genuflecting) bows to the D., holds his arms under those of the D., answers *Et cum spiritu tuo* and bows again; then he genuflects<sup>18</sup> with the D. and goes (the D. preceding) to the *right* of the C. (making no genuflection there).

*Communion.* At the *Domine non sum dignus*

<sup>17</sup> *Pax*: Concerning the *Pax* the following rules of the *Miss.* and *Caer. Ep.* are in force: 1) The one who *gives* the *Pax* does not bow previously *propter reverentiam pacis*, but after giving it (except in the case of the C.). 2) The one who *receives* the *Pax* bows before and after receiving it. 3) The one who *gives* the *Pax* lays his hands upon the shoulders of the one receiving it; the latter holds his hands under the arms of the former (*AA.*); *sinistris genis sibi invicem appropinquantibus* (*Miss.*). “*Pax tecum*”—“*Et cum spiritu tuo.*”

<sup>18</sup> If the S. is to give the *Pax* to the choir, he proceeds directly, without making any reverence, to the *Dignior chori*, and gives him the *Pax* (bowing only after giving it); then he goes to the other side of the choir and gives the *Pax* in a similar manner to the dignitary first in order. He then returns to the altar.

the S. makes a medium bow of the body to the Bl. Sacrament and strikes his breast (*ex usu*) ; while the C. receives the Sacred Host and the Precious Blood, he makes a profound bow to the Bl. Sacrament (*Miss.*). At the sign from the C. he uncovers the chalice with his right hand ; when (or before) the C. has received the Precious Blood, he takes the cruet of wine from the Ac. and (without kissing the cruet or bowing) pours the wine into the chalice, then takes the cruet of water (in case he did not take both before) and without stepping back from his position, pours the wine and water upon the fingers of the C., hands the cruets back (or places them on the altar) and lays the purificator upon the fingers of the C. (this is not prescribed, but is customary). Then the D. and S. exchange places, the latter genuflecting on the lowest step (and the D. with the book on the upper one) ; where it is customary, the S. may take the pall with him ; standing to the C.'s left, the S. will do well to remove at once the corporal, chalice, paten and purificator from the middle of the altar, so as not to be in the way of the C., when he comes to the middle for the *Dominus vobiscum*; then he wipes the chalice, places the purificator upon it, then the paten, pall, the veil (which an acolyte has brought) and last of all the burse. Then he takes hold of the knob of the chalice with his left hand, his right upon the burse, and carries it, after genuflecting in the middle on the lowest step, to the credence table, whereon he arranges it in such a manner that the covered side is turned to the choir ; the S. goes

to his place behind the D. (without genuflecting), in case the latter is next to the C. at the Epistle side of the altar; if they are in the middle the S. genuflects according to the *General Rules* for the D. and S. (2nd Rule).

The *Blessing*. The S. goes to the middle with the C. and D. (no genuflection). After the *Ite, missa est*<sup>19</sup> the S. goes to the left of the D. (if necessary he first carries the book to the other side of the altar, genuflecting while passing the middle), kneels with the D. on the upper step, bows slightly while making the sign of the cross, rises and proceeds (without genuflecting) to the left of the C. at the Gospel side, holds the card, answers where required, but does not genuflect with the C. (for he is holding the card). If the Gospel is read from the book, the S. closes the book at the end (the edge of the book generally turned towards the middle of the altar), follows the C. to the middle, bows his head with him, descends, genuflects with the D. *in plano*, takes his biretta, puts it on with the C. and D. and with folded hands proceeds before the D. to the sacristy. On entering the sacristy he does not take holy water (and if the nature of the place demands it, he steps back and allows the C. and D. to pass in front of him), he remains at the C.'s left, takes his biretta off, bows to the cross with the C., makes a reverence to the latter and disrobes (tunicella, maniple, cincture, alb and lastly amice).

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<sup>19</sup> If the *Benedicamus Domino* is said instead of *Ite, missa est*, the C. says it in a medium tone of voice and the S. answers *Deo gratias*.

#### § 4. THE FUNCTIONS OF THE DEACON.

In the *Sacristy*: the D. washes his hands and vests;<sup>20</sup> he allows the ends of the stole to hang down at his right side. For the rest he observes what is prescribed for the S. (*vid. supra* p. 48, top). If customary, he presents the holy water to the C. at the entrance to the sanctuary.

Arrived at the altar the D. takes his biretta off and holds it in his left hand, while with his right he takes the C.'s biretta, first kissing his hand and the biretta (*General Rules*, p. 1); then he hands both birettas to the M. or Ac. and genuflects *in plano*, even if the Mass is to be said at a side altar.

The *Confession*: *vid. Sub-deacon*, p. 48 et seq.

At the *Incensing* the D. takes the incense-boat, opens it with his right hand, kisses the spoon and presents it to the C. whose hands he kisses,<sup>21</sup> says (*parum inclinatus versus C.—Miss. h. l.*), *Benedicite, Pater Reverende* (*Reverendissime*, if a Bishop),<sup>22</sup> and with both hands holds the incense-boat next to the censer. When the C. has put the incense into the censer, the D. receives the

<sup>20</sup> The D. will commendably say the usual prayers; in putting on the dalmatic: *Indue me, Domine, indumento salutis et vestimento laetitiae, et dalmatica justitiae circumda me semper.*

<sup>21</sup> On these occasions hurried and unbecoming stooping should be avoided.

<sup>22</sup> It is not in keeping with the Missal's ruling to say, *Benedicite, Pater Rev.* after the C. has already put the incense into the censer.

spoon from him (kissing first his hand and then the spoon), returns the incense-boat with his left hand, while at the same time with his right he takes the censer. He holds the top of the chain with his right hand, the lower part with his left, just above the well-closed cover of the censer, kisses the top of the chain and presents the latter to the C.'s left hand, the lower part of the chain to his right hand (kissing the latter).<sup>23</sup> Thereupon when the C. makes a reverence to the cross, the D. genuflects towards the same, holds the chasuble with his left hand as the S. does with his right, follows a little in the rear of the C. during the Incensing, either on the platform or on the second step. The D. and the S. are to take care that their movement to the side of the altar is perfectly unconstrained, avoiding anything like crowding or pushing. Whenever the C. genuflects (or as the case may be bows) to the cross, the D. genuflects without releasing his hold on the chasuble. After the incensing, the D. proceeds to the second step at the Epistle side, where he receives the censer from the C., kissing the latter's right hand first and then the top of the chain. In the latter case the D. will do well (*AA*) to take hold of the lower part of the chain with the right hand placed below that of the C.

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<sup>23</sup> This is *generally* the method to be followed by the one who presents the censer to the one who is to do the Incensing; with the right hand the former presents the top of the chain to the left hand of the latter, while the left hand of the former passes the lower part of the chain to right hand of the latter; just the reverse of the former's way of receiving it.

and then the upper part with his left hand below the left one of the C.; then turning to the right, he descends *in planum* and incenses the C. with three *double swings* of the censer (*profunda inclinatio capitis*, before and after).<sup>24</sup> He then returns the censer to the T. and repairs to his place for the *Introit*; he stands on *his* step, i.e. the first below the platform, somewhat back of the C.'s right,

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<sup>24</sup> As to when the *double swing* or the *single swing* is to be used, the S.R.C. even in its latest decree of May 29th, 1900, *Urgell.*, on this subject has not given a detailed decision. Following earlier decrees and prominent rubricists we are of the opinion that the *double swing* is to be used in these cases: while incensing the Bl. Sacrament, the cross on the altar, the Bishop, the Canons and the C. On all other occasions of incensing *servetur consuetudo* (S.R.C. ibid.; cf. below, p. 73, Note<sup>87</sup>).

The *double swing* is distinguished from the *single swing* in this, that in the double swing another and shorter swing is added to the single. In using both kinds, the following is to be observed: a) The left hand rests upon the breast, holding the ring at the top of the chain perfectly quiet (*Caer. Ep.* I, c. 23, n. 8), the right hand (or the tips of the fingers of the right hand) takes hold of the lower part of the chain (as near as possible to the cover of the censer) and directs the action of incensing to the person or object concerned, avoiding at the same time every movement of the head or body (*Caer. Ep.* ibid.); b) the swing of the censer should be properly directed, i.e. in the case of the Bl. Sacrament or the altar-cross, generally to a higher plane; in other cases—as e.g. when incensing the altar table, in a horizontal plane; c) the movement should not be jerky, but as the *Caer. Ep. loco cit.* advises, *tractive*; d) between the succeeding full swings a *short pause should intervene*, so that the prescribed number be made manifest.

makes the sign of the cross and bows with him and answers the *Kyrie eleison*. If there is no M., the D. stands near the book and points out the Introit to the C. After the *Kyrie* he goes behind the Celebrant (*vid. Rules for the S.*, p. 49).

When the C. intones the *Gloria*, the D. bows his head with the C. and S. at the word *Deo*, and, pausing a moment for the S., goes (without genuflecting) to the right of the C. and says the *Gloria* with him (bowing at *Adoramus te*, etc.) and at the end makes the sign of the cross. If he has been holding the altar card with the S., he will return it in time to make the sign of the cross. Then he genuflects with the S. (and C.) and, if the bench is nearby on the Epistle side, turning to his right he goes preceded by the S. *per breviorem ad sedilia*. Arriving there he arranges if necessary the back of the C.'s chasuble, presents the biretta to the C., in doing which he kisses first the biretta and then the C.'s hand, takes or receives his own biretta, bows to the S. (or, as the case may be, to the C., as mentioned above, p. 50, Note<sup>5</sup>), sits down with latter and puts on his biretta.

While sitting (as in the case of the S.), he allows his hands to rest on his knees outside the dalmatic, he bows simultaneously with the C. and S. at *Adoramus te*, etc., at the same time taking off his biretta and holding it *prope genu dextrum* (*Mr.*).

*If they remain* at the altar during the *Gloria*, the D. will observe the instructions to the S. given above, p. 51.

Towards the end of the *Gloria*, the D. takes off his biretta, receives the biretta of the C. (kissing the latter's hand first and then the biretta,—here, too, being on his guard against hurried and unbecoming stooping), lays the C.'s biretta on the bench; while the C. rises, he and the S. raise the back of the chasuble, then he goes to the altar with the C., genuflects on the step and stands behind the C. When the latter has sung *Dominus vobiscum*, the D. goes to the Epistle side for the

*Orations*, standing behind the C. and making the various bows with him (at the *Oremus* and the name of *Jesus* bowing to the cross, at the names of *Mary* and of the *Saint* of the day, to the book, *vid.* p. 4). If there is no M., he proceeds immediately to the book, points out the *Orations* to the C. and then returns to his place behind the C.;<sup>25</sup> if the M. is present, the D. takes his position beside the book only after the latter has left, i.e. at the last *Oration*, shows the C. the *Epistle* and answers in a moderate tone of voice (i.e. in such a way that the C. may hear him) *Deo gratias*, and turns the page if necessary (he always does this with the hand the farther removed from the C., while the other hand he rests upon his breast). After the C. has finished saying the *Gradual* (not previously), the D. stands in *cornu Epistolae*, in order to make room for the S. with the book, and faces

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<sup>25</sup> This is according to the Rule of the Rubrics quoted above, p. 51, Note <sup>6</sup>; the D. is to remain near the book during the *Orations* and *Preface* no longer than is necessary.

the altar; but when the C. blesses the S., the D. faces the latter.<sup>26</sup> If the M. is not present, the D. may take the book from the S. immediately after the blessing. Otherwise he remains facing the altar, until the C. begins to read the

*Gospel*; then, turning to the left, he descends *in planum* and receives near the corner of the Epistle side the book of Gospels from M. or Ac., in the meantime making a little bow (not before and after receiving the book). He holds the lower part of the book with both hands, allowing the upper part to rest against his breast (with the book's edge to his left), goes to the middle of the altar,<sup>27</sup> genuflects on the lowest step, ascends, places the book *super medium altaris* (*Ordo Missae*), remains standing (without making any bows with the C.) until the C. comes to put incense into the censer. The D. presents the incense as at the *Introit*, but does not take the censer, but descends to his left to the second step, kneels on both knees at the edge of the platform and in a low tone (*Caer. Ep. II, c. 8, n. 42*) and with his head profoundly inclined says the *Munda cor*.<sup>28</sup> Then he ascends to the altar,

<sup>26</sup> If the nature of the place make it impossible to proceed conveniently *in cornu Epistolae*, e.g. by reason of flowers or lights placed there, the D. returns to his place behind C.; how the S. in this case is to carry the book, *vid. p. 52, Note 8*.

<sup>27</sup> *Solus sine comite*; “comes enim datur ministris quando vadunt ad aliquid cantandum (hence the S. is accompanied by the M. for the singing of the Epistle) aut quando exeundum est e presbyterio” (*Gav. et Mer. h.l.*).

<sup>28</sup> Namely: *Munda cor meum ac labia mea, omnipot-*

takes the book with both hands (as described before) and kneels before the C., keeping the altar to his right,<sup>29</sup> and says *Jube domne benedicere*; meanwhile he lowers the book toward the C., receives his blessing without himself making the sign of the cross or answering *Amen*: — during this whole ceremony, beginning at *Jube domne benedicere*, the D. keeps his head profoundly inclined (*Caer. Ep.*). Then he kisses the C.'s hand, rises, makes a reverence to him and, facing left about, descends without genuflecting to the side of S., genuflects with him, but not before the M. has given the sign (i.e. after the choir has finished singing the *Gradual* or as the case may be, the *Sequence* also) and either behind the S. or at his right side goes to the place where the Gospel is to be sung (the T. et al, precede; *vid. p. 53*). The D. opens the book, which the S. now holds, sings *Dominus vobiscum, Sequentia*;<sup>30</sup> at the latter word, with his right hand he immediately makes the sign of the cross on the book at the beginning of the Gospel, then on his forehead, lips and breast; in making the sign of the cross on the book the left hand rests on the latter, while in the other three blessings the left hand is held a little below the breast. In making the

*tens Deus, qui labia Isaiae prophetae calculo mundasti ignito; ita me tua grata miseratione dignare mundare, ut sanctum Evangelium tuum digne valeam nuntiare. Per Christum Dominum nostrum. Amen.*

<sup>29</sup> This is the interpretation universally given by custom to the Rubric, *gen. in superiori gradu altaris.*

<sup>30</sup> The manner of intonation is given in the Appendix, p. 242 et seq.

various signs of the cross, he is to keep the palm of his hand open. Thereupon he receives the censer at his right and, bowing profoundly before and after the ceremony, incenses the book with three single or double swings, first in the middle, then to his left and finally to his right<sup>31</sup> — all this in order to show proper respect to the holy Gospel. While he sings the Gospel, he stands *junctis manibus*, makes all the bows and genuflections to the book, the others meanwhile (except the S. and Ac., who remain stationary) making at least the genuflections toward the altar. At the end of the Gospel with his right hand the D. shows the beginning of the text to the S., stands back a little to allow the S. to pass in front of him, keeping meanwhile his face turned towards the altar; then he faces the C.,<sup>32</sup> incenses him with three double swings of the censer (bowing to him before and after), all this, of course, after the S. has left the platform. He then gives the censer to the T., proceeds by the shortest way to his step at the middle of the altar and genuflects there (*General Rules* for the D. and S., p. 46, 2nd Rule, 3).<sup>33</sup>

<sup>31</sup> This practical rule is to be observed: In any ceremony of sprinkling or incensing, the form of a large sign of the cross is to be traced, i.e. first in the middle, then to the left, then to the right (cf. *Caer. Ep.* h.l.; *thurificat librum primo in medio, dein a parte dextera Libri, mox a sinistra*).

<sup>32</sup> Thus according to *Mr.* and others; in quite a number of places it is customary for the D. to follow the S. to the middle, genuflect on the step, receive the censer and from this position incense the C. and then, without genuflecting anew, ascend the step.

<sup>33</sup> If a sermon follows the Gospel, the D. proceeds im-

*Credo.* At the word *Deum* he bows with the C. and S., pauses awhile for the S., ascends (without genuflecting) to the right of the C. and says the Credo with him (bowing at *Jesum Christum* and *simul adoratur*). If he has been holding the altar card, he puts it back before the *Et incarnatus est*, so as to genuflect with the C., takes it again after genuflecting and returns it in proper time before the end of the Credo, makes the sign of the cross with the C. and accompanies him to the bench as described at the Gloria. When the choir sings the *Et incarnatus est*, he takes off his biretta and bows; at the words *Crucifixus etiam* the C. puts on his biretta, but not the D.; the latter rises, puts his own biretta in its place, proceeds before the C., bows to him and goes to the credence table, takes the burse from the chalice, and holding it horizontally to the level of the eyes<sup>34</sup> proceeds unaccompanied to the altar. While he passes before the C. he makes a reverence to him, in doing which he lowers the burse upon his breast; he then goes to the lower step of the altar, genuflects thereon, ascends and spreads the corporal, i.e. with his right hand he takes the corporal out of the burse and places the latter — with its

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mediately after incensing the C. to the latter's right (the S. to the C.'s left), the three then genuflect and go to the bench.

<sup>34</sup> In many places a departure is made from the Roman custom as to the manner of carrying the burse, namely, it is not held in a horizontal position, but with the opening upward and a little inclined to the one carrying it (cf. *Carpo*).

opening either to the right or down — next to the altar card, descends to his right before the C., bows to him, takes his biretta, bows to the S., sits down and puts on his biretta.

At the end of the Credo they go to the altar in the same manner as at the Gloria.

*If they do not sit down during the Credo* the D. will observe the following:

1) With the S. he remains either at the side of or behind the C., as at the Gloria;

2) when the choir sings *Et incarnatus est*, without first bowing, he turns to his left and with the C. and S. goes to the second step and kneels at the edge of the platform;

3) after the *Et incarnatus est*, he will preferably ascend to the altar with the C., genuflect there, and turning to his right, descend *per breviorem* to the credence table and carry the burse, as usual *per viam longiorem*; the C. and S. move a little towards the Gospel side to allow the D. room to spread the corporal.

*If the Credo is not said*, the S. carries both the chalice and burse to the altar (*Miss. h.l.*).

*Offertory.* At the word *Oremus* the D. without genuflecting goes to the right of the C., where he awaits the S. When the latter arrives with the chalice, the D. lifts the end of the S.'s veil from the chalice, takes off the pall, takes the paten with the thumb and forefinger of both hands (but at two opposite sides to leave more room for the C.), kisses the rim of the paten and presents it to the C., whose right hand he kisses, taking care not to place his arm over that of the

C.<sup>35</sup> Then he takes the purified chalice with purifier from the S., and with the thumb of his left hand holds the purifier at the knob of the chalice and allows its extremity to rest on the base, takes the cruet and pours wine into the chalice ("C. inspiciente;" *Caer. Ep.* h.l.). The S. pours in the water; if necessary, the D. wipes the inner brim of the chalice (with the purifier round his forefinger), lays the purifier near the corporal and presents the chalice to the C., holding it with his right hand under the cup and his left in front at its foot (in order that the C. may properly and conveniently take hold of it at the knob and the foot) and in the meantime kissing the foot of the chalice and the C.'s hand (*Caer. Ep.*), taking care to keep the chalice erect and his left arm always below that of the C. Thereupon he either holds the foot of the chalice with his right hand or supports the C.'s arm (resting his left upon his breast) and says with him (in not too low a tone), while raising his eyes to the cross: *Offerimus tibi, Domine, calicem salutaris, tuam deprecantes clementiam, ut in*

<sup>35</sup> If small hosts are to be consecrated the S. takes the ciborium and chalice to the altar; in case both can not be taken at the same time, the ciborium is carried by the M. or an Ac. (if he is in Minor Orders, he carries it *nuda manu*). The D. uncovers the ciborium and while the C. is offering the host, he raises the ciborium a little with his right hand (*Caer. Ep.* II, c. 29, n.2), while his left hand is on his breast; he does not, however, say any prayers with the C. Then he places the ciborium behind the chalice, but somewhat nearer the Epistle side, that it may not interfere at the incensing. The veil is put on the ciborium before being placed in the tabernacle.

*conspectu divinae majestatis tuae pro nostra et totius mundi salute cum odore suavitatis ascendat. Amen.* After he has placed the pall upon the chalice, he gives the paten (without the purificator) to the S. and if necessary, helps the latter put the end of the veil over it.

At the *Incensing*. The incense is presented as at the Introit. While the C. is incensing the *oblata* (without genuflecting previously), the D. holds his right hand at the foot of the chalice, with his left he holds the C.'s chasuble, moves the chalice back towards the Epistle side, but not beyond the corporal, makes a genuflection before the cross is incensed, then returns the chalice to its place in the middle, genuflects and accompanies the C. during the incensing of the altar, receives the censer from him<sup>36</sup> and incenses him as at the Introit. Then standing *in plano* at the corner of the step at the Epistle side of the altar, he incenses the S. with two single or double swings of the censer, bowing slightly before and after, returns the censer to the T., goes to his place at the middle, turns, without genuflecting, to the T. and is incensed by him (a slight bow being made before and after), then, without genuflecting, he again turns to the altar and (without bowing) says the *Suscipiat*.<sup>37</sup>

<sup>36</sup> The C. saying these beautiful words to him:  
*Accendat in nobis Dominus ignem sui amoris et flam-  
mam aeternae caritatis. Amen.*

<sup>37</sup> Concerning the Incensing of other persons. Special attention is called to the following: a) Prelates and Canons are each incensed with two double swings of the censer and first in order; b) the other priests

During the *Preface* the D. remains behind the C.; if, however, the M. is not present, he goes to the book immediately, points out the *Secreta* to the C., turns to the *Preface* and, if he does not have to stay to turn the leaves, returns again to his place behind the C. (*Miss.*).

*Sanctus.* Towards the end of the Preface the D., without genuflecting, goes (with the S.) to the side of the C. and says with him (*mediocri inclinatione et mediocri voce*): *Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.* At the *Benedictus* the D. stands erect, makes the sign of the cross, and genuflecting on the step in the middle proceeds to the left side of the C., where he assists at the book. During the *Memento* he steps back a little.

*Consecration.* At the *Quam oblationem* the D. goes to his step behind the C., genuflects and goes to the right of the C. (either upon the platform or his own step); when the C. begins the

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with a single or double swing and each one separately is incensed thus by the D.; thereupon the thurifer (after he has incensed the D.) incenses c) the M. with a single or double swing, bowing before and after; d) then the two Ac. *per modum unius* with a single or double swing; e) then the remaining clerics *per modum unius*, i.e. he bows to the clerics both before and after, and, standing in the middle, he incenses them with three single or double swings, first to his left, and then to his right; f) finally standing in the middle, before the entrance of the sanctuary, he incenses the people, just as he did the clerics (cf. *above*, p. 64, Note<sup>24</sup>).

Consecration (*Caer. Ep.*) he kneels upon both knees and during the Elevation (but not during the Consecration) raises the C.'s chasuble with his left hand; he bows his head likewise during the Elevation only (*Mr.*). As soon as the C. rises after the *elevatio S. Hostiae*, the D. also rises, takes off the pall, which he places upon the altar, and without genuflecting kneels down again in his previous position.<sup>38</sup> When the C. has elevated and lowered the chalice, the D. rises, in order to be in time for the placing of the pall upon the chalice, genuflects with the C. and proceeds — without making a genuflexion in the middle — to the left of the C., where he again genuflects and assists at the book, as before the Consecration.— At the *Mcemento* he again steps back somewhat.

*N. B.* In this connection special attention is called to the *Rules for Genuflections coram SS°*; vid. *General Rules for D. and S.*, p. 46.

At the words *per quem haec* the D. genuflects, goes to the right of the C. and when the latter places his hand at the foot of the chalice, takes off the pall and genuflects with him (not previ-

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<sup>38</sup> If *small hosts are to be consecrated*, the D. goes to the right of the C. at the words *Quam oblationem* before the Consecration; he moves the ciborium forward, uncovers it with his right hand (holding the knob of the ciborium with his left) and as usual kneels at the edge of the platform. When the C. has genuflected after the Elevation of the Sacred Host, the D. rises and without genuflecting covers the ciborium (and not before the C. has genuflected); then he places it where it was before, takes the pall off the chalice, etc., as usual.

ously, however, because of the near approach of the genuflection just indicated), then at a sign from the C. places the pall on the chalice again and proceeds immediately to his place behind the C. (*Caer. Ep.*) or remains, until the latter begins the *Pater Noster* (*Miss.*), then genuflects and goes to his step. At the words *et dimitte nobis* (not later, that the C. may not be obliged to wait afterwards) he genuflects and goes to the side of the C., receives the paten from the S., wipes it with the purificator, and using both hands, holds it with the purificator in an upright position near the corporal (its inner side turned toward the C.), and in presenting the paten kisses the outer side and then the hand of the C.—In the meantime the D. is not to forget to answer *Sed libera nos a malo*, that the C. may immediately proceed. Then the D. uncovers the chalice, answers the *Pax Domini* . . . and again covers the chalice.

The D. says the *Agnus Dei* with the C. and S. in a moderate tone of voice, *inclinato capite* and striking his breast meanwhile. While the S., after genuflecting, is descending, the D. kneels on both knees at the side of the C.; when he observes that the latter has almost finished the prayer *de pace*, he rises, kisses the altar with him (but not placing his hands thereon) and receives from him the

*Pax*. In doing this the D. makes a reverence to the C., places his arms below those of the C., *sinistris genis sibi invicem appropinquantibus* (*Miss.*), answers *Et cum spiritu tuo*, folds his hands again and bows to the C., then genuflects

to the Bl. Sacrament and descends to the S. to give him the *Pax*; without previously bowing, he places his hands on the S.'s shoulders, says *Pax tecum*, folds his hands and then bows to him. Then turning towards the altar with him, he genuflects with him and goes to the *left* of the C., while the S. goes to his right. Arrived there, they do not genuflect, except with the C. before the *Domine, non sum dignus*. At these words the D. strikes his breast (if customary); in any case he bows *mediocriter* to the Bl. Sacrament; at the receiving of the Sacred Host and the Precious Blood, he makes a profound bow (but not too profound).<sup>39</sup> During the last ablution, the D.

<sup>39</sup> If Holy Communion is to be given solemnly, the S. puts the pall upon the chalice, the D. and S. genuflect and change places, then the three genuflect, the C. and S. step to one side, the D. moves the ciborium forward and uncovers it, the three again genuflect.—If the ciborium has to be taken from the tabernacle, the D. and S. change places after the C. has received the Precious Blood, genuflecting only as they pass behind the C.; then the C. and S., without genuflecting, step aside from their position in the middle, the D. opens the tabernacle door, genuflects, the C. and S. doing the same with him (but not on both knees), the D. takes out the ciborium, closes the tabernacle door and uncovers the ciborium; then the C. returns to the middle and the three genuflect. Thereupon the D. proceeds to the Epistle side *in planum* and, turning to the C. and *aliquantulum inclinatus* (*Caer. Ep.*) sings the Confiteor (he may, in fact, usually ought to use a book while singing). If, however, a different custom prevails, he may instead of singing the Confiteor, recite it aloud; in fact, in a solemn Requiem the latter way only is allowed—S.R.C. Nov. 28th, 1902. In the meantime the S. takes up a corresponding position *in piano* on the Gospel side and

turns the leaves to the *Communion* and carries the book to the Epistle side, while the S. at the same time (with the pall) goes to the Gospel side, both genuflecting on the step in the middle. The D., standing on the upper step near the book, awaits the C., points out the *Communion* to him, then goes to his place behind him and with him proceeds to the middle, without making a genuflection, returns to the Epistle side and during the Orations stands behind him. If the M. is not present, the D. assists at the book.

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during the *Confiteor* and *Misereatur*, stands like the D. *aliquantulum inclinatus*.—The C. genuflects, says aloud (*Caer. Ep.*) *Misereatur* etc., then the *Ecce Agnus Dei*. . . .,—*Domine, non sum dignus* . . . If the D. and S. are to receive Holy Communion, they proceed to the middle after the *Indulgenciam*, genuflect, kneel on the upper step and receive; then they rise, genuflect, and the D. goes to the C.'s right and the S. to his left; while the C. gives Holy Communion the D. may hold the paten under the chin of those who receive; the S. follows the C. with folded hands.—After leaving the communion railing the D. and S. change places at the proper time (preferably when they arrive at the altar); the D. goes to the right, the S. to the left of the C.—If the ciborium has to be purified the C. attends to it himself (the S. wipes the ciborium); if however, it is to be placed in the tabernacle, the three genuflect on arriving at the altar, the C. and S. step aside, the D. moves the paten to his left, covers the ciborium, opens the door of the tabernacle and places the ciborium within (not genuflecting previously); then he genuflects (in the middle), the C. and S. do likewise, the D. closes the tabernacle, makes room for the C. in the middle, changes places with the S. (genuflecting in the middle of the altar) and assists the C. as usual at the book.

Then he accompanies the C. to the middle.<sup>40</sup>

At the *Ite, missa est.* While the choir is singing *Et cum spiritu tuo*, the D. usually steps aside from the middle and faces the people.<sup>41</sup> If, however, the *Benedicamus Domino* is sung, he remains with his face turned towards the altar. After the *Ite, missa est*, he faces the altar and moves somewhat to the Epistle side, to allow the S. room to kneel next to him; then both kneel down and *inclinato capite* receive the Blessing.

While the S. goes to the C. at the Gospel side, the D. proceeds to the platform, stands a little to the right, facing the middle of the altar, and at the end of the Gospel genuflects with the C. (but allows the S. to answer the *Gloria tibi, Domine*, etc.); with the C. and S. he bows to the cross and turning to his left descends, genuflects with the S. (and C.), receives his biretta and that of the C., presents the biretta to the C., kissing first the biretta and then the C.'s hand, the three put on their birettas and without taking holy water as they enter they proceed to the sacristy, the S. before the D. and the latter before the C. Arrived there, the D. bows to the cross and disrobes.

<sup>40</sup> If during Lent the priest is to sing the *Oratio super populum* over and above the usual Orations, the D. turns to his left in the direction of the people, after the C. has sung the *Oremus*—(Kunz) and sings *Humiliate capita vestra Deo*; for the method of intonation, vid. Appendix, p. 240.

<sup>41</sup> For the various methods of intoning the *Ite, missa est* and *Benedicamus Domino*, vid. Appendix, p. 244 et seq.

### § 5. THE FUNCTIONS OF THE ASSISTANT PRIEST.<sup>42</sup>

*General Remark.* The assistant priest *assists chiefly at the book*,— never at the presentation of the incense.

*Particular Observations:*

- 1) He approaches the altar at the C.'s left (*Decr. Auth.*, n. 4018 ad 2); arrived at the foot of the altar, he stands at the C.'s right and receives the latter's biretta.
- 2) During the Confession he stands at the C.'s right, while the D. and S. stand at the C.'s left.
- 3) He afterwards ascends to the altar with the C. and proceeds at once to the book, remaining on the step at the C.'s side.
- 4) During the Incensing, he holds the book, then he points out the *Introit* to the C., as well as the Orations and Epistle (answering *Deo gratias*), and carries the book to the Gospel side (and at the end of the Gospel says *Laus tibi, Christe*).
- 5) At the *Gloria* he stands at the D.'s right; he proceeds to the *sedilia* at the C.'s left; but he sits either at the right of the D. or at the S.'s left.
- 6) While the Gospel is being sung, he remains at the Gospel side (on the step), or (*stante*

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<sup>42</sup> In a number of places, the *presbyter assistens* officiates at the solemn High Mass together with the D. and S. His functions are briefly given here. The D. and S. may observe from them, particularly from 15), what changes are to be made in their parts.

*immemorabili consuetudine — Decr. Auth. ibid.)* goes to the Epistle side of the altar and stands on the step at the C.'s left.

7) At the *Credo*, the same as during the Gloria. While the D. carries the burse to the altar, he remains sitting.

8) At the *Offertory* he is incensed by the D. immediately after the latter has incensed the C.

9) After the D. has incensed him, he remains on the platform at the C.'s left until after the *Agnus Dei*, taking care, however, to make room for the S. at the *Sanctus* and *Agnus Dei*, and to kneel down during the *Consecration*, some distance removed from the C.

10) Whenever the C. genuflects, he does likewise.

11) At the *Pax*; after the *Agnus Dei* he repairs to the C.'s right, genuflecting *in termino a quo et ad quem*, receives the *Pax* just as the D. usually does, then gives the *Pax* to the latter, who is standing on his own step and after genuflecting proceeds again to the book.

12) After the Ablution he carries the book to the Epistle side and assists the C. at the book.

13) When the D. has sung the *Ite, missa est* the assistant priest goes to the Gospel side (carrying the book, as occasion demands) and, facing the Epistle side, kneels at the edge of the platform for the Blessing.

14) After the last Gospel the assistant priest goes to the C.'s right, descends to the foot of the altar with him, genuflects, presents the biretta to him and at his left accompanies him to the sacristy.

15) Besides the above observations the D. and S. will note the following:

- a) They do not assist the C. at the book;
- b) at the first and last Gospels the S. does not stand between the C. and assistant priest, but a little back of this position.

### § 6. THE FUNCTIONS OF THE CELEBRANT.

*Preliminary Remarks.* Concerning the use of the loud, moderate or low tone of voice, the following is to be observed (according to the *Miss.*). Three tones are distinguished:

- 1) *Vox sonora = cantus.*
- 2) *Vox submissa = quae a ministris audiri possit:* this embraces all the Prayers recited in a Low Mass with *clara aut mediocri voce*,— except the Blessing at the end of the Mass, concerning which vid. infra, p. 93, Note.

- 3) *Vox secreta*, as used elsewhere in the Mass.

In the *Sacristy*. Wherever customary, the C. puts incense into the censer, in precisely the same manner as at the Introit — taking off his biretta before doing so (*General Rules*, p. 1); then with the usual ceremonies the C. and ministers go to the altar, where the C. genuflects, if the Bl. Sacrament is in the tabernacle, otherwise makes an *inclin. prof. corporis*, and begins Mass at once.

The *Confession*. At the words, *vobis (vos) fratres* the C., without taking an upright position, turns somewhat, first to the D. and then to the S. (*Caer. Ep.*).

The *Incensing*.<sup>43</sup> The C. turns to his right, after kissing the altar, receives the spoon from the D., puts incense into the censer thrice (his left hand upon his breast), saying in a moderate tone of voice: *Ab illo benedicaris — in cuius honore — cremaberis. Amen.* Then he folds his hands, and without saying anything, blesses the incense; in the meantime he places his left hand upon the altar.<sup>44</sup> Thereupon he turns to the altar, receives the censer from the D., takes hold of the ring at the top of the chain with his left hand, and with his right (preferably with the first three fingers — *Mr.*) as low as possible holds the other extremity of the chain. During the Incensation at the Introit no prayers are to be said.

The following is the method of incensing: The C. first genuflects (this is always the case when the Bl. Sacrament is present in the tabernacle; if this is not the case he makes an *inclin. prof. capitidis* to the cross — we are here supposing the first case), then with three double swings of the censer he incenses the cross (vid. *Model, Frontispiece* — Nos. 1-2-3), again genuflects and with single swings incenses the relics or images (statues) <sup>45</sup> of the Saints, if there are such on the

<sup>43</sup> As the ceremony of Incensing is the chief one of the C. in the solemn High Mass as such, it is described here in corresponding detail.

<sup>44</sup> This is the opinion of later *AA.* generally, conformably to *Miss. Rit. cel.* tit.3, n.5.

<sup>45</sup> By the term *images (statues) of the Saints* it is not intended to signify those upon the wall, but those upon the altar between the candlesticks. The following General Decree is to be noticed: *S. Imago Divini Infantis, Natalitio tempore, principe loco super altare*

altar, incensing first those on the Gospel side (4-5) with two swings (even if there are more than two reliquaries), then, after genuflecting, those on the Epistle side in precisely the same manner (6-7), and, without genuflecting again, he incenses the altar (if there are no relics on the altar, the incensing of the altar takes place immediately after the genuflexion following the incensing of the cross). It will be well to quote the words of the Missal itself (*Rit. Cel. tit. 4, n. 4*): (*Sacerdos*) *incensat altare ter dicens thuribulum aequali distantia, prout distribuuntur candelabra* (8-9-10), *a medio ejus usque ad cornu Epistolae*,<sup>46</sup> *ubi demissa manu thurificat illius postremam partem inferiorem, mox superiorem bis ducto thuribulo* (11-12), *et conversus ad altare, elevans manum incensat ejus planitiem seu mensam in parte anteriori, ter dicens thuribulum* (13-14-15) *usque ad medium* (three single swings, as the others, which, however almost of themselves become semi-circular in form), *ubi facta Cruci reverentia* (or *SS° genuflexione*) *procedendo thurificat aliud latus altaris triplici ductu* (16-17-18) *usque ad cornu Evangelii; et pariter incensata inferiori et superiori parte ipsius cornu Evangelii* (19-20) *duplici ductu* (i.e. with double swings), *adhuc stans ibidem* (hence not

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*exposita, est post Crucem thurificanda triplici ductu; eodem prorsus modo, quo incensatur Crux cum imagine Crucifixi* (*Decr. Auth. n. 3288*).

<sup>46</sup> These three swings are not intended for the candlesticks, but for the ledge on which they rest; hence three swings are always employed whether the number of candlesticks be larger or smaller (*Miss. ibid. n. 5*).

while moving), *elevat thuribulum et ter incensat superiorem partem tabulae (21-22-23) versus medium altaris, ut fecit in cornu Epistolae; dein manu aliquantulum demissa* (lowering the hand but slightly) *incensat anteriorem ejus partem seu frontem, ter ducens thuribulum, dum procedit a cornu Evangelii usque ad medium altaris (24-25-26), et facta Cruci reverentia (or SSº genuflexione) incensat similiter triplici ductu (27-28-29) reliquam partem anteriorem usque ad cornu Epistolae, ubi redditio thuribulo ipsi Diacono, ab eo ipse solus incensatur* (the C. making a slight bow before and after).

The *Caer. Ep.* (I, c. 23, n. 8) adds the following wise remarks:

1) The C. should maintain a dignified posture during the Incensation, avoiding any accompanying movement of the body or head, while he swings the censer.

2) He holds the left hand and the upper end of the chain firmly against his breast (only at the genuflection does he place his left hand on the altar); he extends his right hand and arm back and forth with the censer slowly and in a befitting manner, directs the incensing to the proper object, but avoids thrusting it aloft.

3) In moving back and forth, he advances that foot first which is nearer the altar, and takes as many steps as there are swings of the censer, so that the motion of hands and feet may coincide.

The *Introit*. After the C. has been incensed, he turns to the book, reads the *Introit* in a moderate tone of voice and alternates with the D.

and S. in saying the Kyrie.<sup>47</sup> When the choir has almost finished singing the Kyrie (or even directly after he has recited it) the C. goes to the middle with the D. and S. and intones the *Gloria* raising his hands as usual and joining them again at the word *Deo* at the same time he bows his head<sup>48</sup> (*Miss*). Then he waits until the D. and S. have come to their position at his side, and together with them (not alternately) says the entire *Gloria* in a moderate tone of voice.

Going to the bench, the C. genuflects with the D. and S. (or bows profoundly, as the case may be) and proceeds to the sedilia *per breviorem*.<sup>49</sup> If while still at the altar, a part is being sung which requires a bow, e.g. *Adoramus te*, they remain standing at the altar and bow. Arrived at the bench, the C. faces about in the direction of the D., so as not to turn his back upon the altar, and sits down immediately (before the D. and S. do), receives his biretta from the D. and covers his head; he rests his hands upon the chasuble. At the appropriate parts of the *Gloria* (*Adoramus te*, *Gratias agimus tibi* — not beyond the last word of these phrases — *Jesu Christe*, *Suscipe deprecationem nostram*), he takes off his biretta with the D. and S., holds it with his right hand *prope genu dextrum* (*Mr.*)<sup>50</sup> and

<sup>47</sup> As to what is to be observed during the *Sessio Kyrie*, vid. *Solemn Requiem*, p. 110.

<sup>48</sup> The various methods of intoning the *Gloria* are given in the Appendix, p. 238 et seq.

<sup>49</sup> When and how they proceed *per breviorem*, vid. p. 50, Note.

<sup>50</sup> In case the choir *repeats* the parts which require a

bows. Towards the end, say after the last *Jesu Christe*, without putting it on again, the C. presents his biretta to the D., rises and goes to the altar *per longiorem* (somewhat slowly, that the S. may properly accompany him), genuflects on the lower step (or, if required, bows profoundly), ascends, kisses the altar, turns to the people and sings *Dominus vobiscum*. If, however, they do not leave the altar during the Gloria, the C. remains standing with folded hands (*AA.*) and bows at the proper times.

*Orations* and *Epistle*. The C. should previously look over the Orations, to ascertain where the *punctum* and *semi-punctum* are to be placed. — After the choir has sung *Amen* he reads the *Epistle* and what follows (including the *Sequence*) in a moderate tone of voice, before turning to the S.; he then lays his hand on the book for the S. to kiss and without saying anything, blesses the S. (holding his left hand meanwhile on his breast), then he turns to the altar and proceeds at once to the middle, says the *Munda cor* and *Jube Dom.*, etc., as usual and in a moderate tone reads the

*Gospel* in the customary manner: *Dominus, vob.*, etc., but at the end does not say *Per Evang. dicta*, for the reason that he does not then kiss the book. If a passage occurs in the *Gospel* which requires a genuflection, as e.g. on Christmas

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bow, the C. and ministers bow *only the first time* they are sung and again put on their birettas; this holds also in *aliis hymnis et precibus, quæ vel genuflexionem vel capitis inclinationem exigunt*, e.g. at the *Et incarnatus* (Gardellini, *Instr. Clem.*).

day or Epiphany, the C. omits the genuflection while reading the Gospel (*Decr. S. R. C. Urgell.* 29. Maii, 1900 ad 5), since he is to make it afterwards, when the Gospel is sung.<sup>51</sup> After he has finished reading the Gospel, the C. goes to the middle and puts incense into the censer; the ceremonies and words exactly as at the Introit. After he has put the incense into the censer, he turns to the altar and waits until the D. after the *Munda cor* kneels before him and asks his blessing; the C. then turns to the D. and says distinctly: *Dominus sit in corde tuo et in labiis tuis, ut digne et competenter annunties Evangelium suum, in nomine Patris et Filii † et Spiritus Sancti. Amen.* Then holding his left hand upon his breast, he lays his right hand upon the book for the D. to kiss and turns again to the cross. When the D. and S. genuflect below (not previously), the C. goes (without bowing) to the

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<sup>51</sup> The C. omits the genuflection, when he recites the versicle *Veni, S. Spiritus, reple . . .* at Mass on *Pentecost Sunday* or in any *Solemn Mass in honor of the Holy Ghost*; namely, he is according to the *Miss. (Rubr. tit. 17, n. 3)* to kneel while the entire versicle is sung by the choir. The following method is given by Martinucci (II, c. 32): The C., after blessing the S. goes to the middle and remains standing there; the S. then carries the book to the Gospel side and goes to the left of the C., while the D. goes to the C.'s right; during the Alleluia preceding the *Veni S. Spiritus* the three kneel at the edge of the platform, until the entire verse has been sung; then they rise, the C. says the *Munda cor*, as usual, the D. goes again to the Epistle side, the S. to the book at the Gospel side. The singers are to be on the alert, that the ceremony may be carried out in this manner.

Epistle side and remains there facing the altar, until the D. sings *Dominus vob.*, then he turns to the D. and makes the sign of the cross at the words *Sequentia s. Evang.* . . . ; as often as the name of *Jesus* occurs, he bows his head profoundly to the cross, otherwise to the D.; he also genuflects to the cross, whenever a passage occurs, which requires a genuflection, and while he does so he lays his hands upon the altar. When at the end of the Gospel the S. carries the book to him, he places both hands upon it as usual and says: *Per Evang. dicta.* . . . The C. is now incensed by the D., making a slight bow before and after, and then returns to the middle.

If there is a sermon, the following is to be observed: 1) The C. waits until the D. and S. have taken their places at his side, genuflects with them and goes to the bench. They take off their birettas, while the Gospel is being read.<sup>52</sup> 2) When the preacher makes a reverence to the C., the latter with the D. and S. takes off his biretta and makes a slight bow to the former. 3) If the C. himself preaches he may do so either at the altar or from the pulpit; in the latter case he takes off at most the chasuble and mānible, but wears the biretta.<sup>53</sup> *If there is no sermon* the incensing of the C. is immediately followed by the *Credo*.

*Credo.* a) *If the C. and ministers go to the*

<sup>52</sup> And this too is done (at least in many places) whenever the *holy name of Jesus* occurs in the sermon.

<sup>53</sup> If a Bishop is present, the preacher accompanied by the M. (and carrying the stole according to custom either in his hand or upon his left arm), kneels before

*bench*, they observe all that is prescribed for the Gloria; they take off their birettas and bow at *Jesum Chr., Et incarnatus est* and *simul adoratur* (during these words only); the C. returns the D.'s bow to him while the latter is carrying the burse to the altar, in those places only where the custom prevails.

Note. At the *Et incarnatus est* in the three Masses on Christmas day and the Mass on the Feast of the Annunciation, it is customary to kneel (and bow) on the lower step at the Epistle side of the altar.

b) *If they remain at the altar* during the Credo of any *High Mass*, the C. kneels with the D. and S. at the edge of the platform during the *Et incarnatus est* and bows (*Miss. Rubr.* tit. 17, n. 3).

*Offertory.* After the C. has sung the *Dominus vob.* and *Oremus* and has said the Offertory, he waits with folded hands, until the D. presents the paten to him, he then offers the host and lays the paten on the Corporal. Thereupon, his left hand resting on the altar, blessing the water he says: *Deus qui. . . .*, receives the chalice from the D. and says: *Offerimus . . .* with him, but in a somewhat louder tone of voice, allows the D. to cover the chalice, while he himself holds the same (following this method always). Then he says *In spiritu . . .* and *Veni Sanctificator. . . .*

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the Bishop, kisses his ring and says: *Jube Domne benedicere* (not *Reverendissime Domne*), receives his blessing (allowing him to put the stole upon him), rises and after making a profound bow to the Bishop, goes to the pulpit.

The *Incensation* now follows. While the C. puts incense into the censer, he may distribute the words in the accompanying suitable manner: *Per intercessionem beati Michaelis Archangeli — stantis a dextris altaris incensi — et omnium electorum suorum* (here he returns the spoon and folds his hands) — *incensum istud dignetur Dominus bene † dicere* (during which he lays his left hand upon the altar) — then, folding his hands again he continues, *et in odorem suavitatis accipere per Chr. D. N. Amen.* Here the C. turns again to the altar and receiving the censer, incenses (according to *Miss. and Caer. Ep.* I, c. 23) in the following manner: *nulla facta tunc cruci reverentia: ter facit signum crucis cum eo (thurib.) super calicem et hostiam simul in modum crucis* (in the same manner in which the Offerings are blessed with the hand) *et ter circa calicem et hostiam, sc. bis a dextera ad sinistram et semel a sinistra ad dexteram dispensans verba in qualibet incensatione hoc modo:* In I<sup>a</sup> incensatione: *Incensum istud, in II<sup>a</sup>: a te benedictum, in III<sup>a</sup>: ascendat ad te, Domine, in IV<sup>a</sup>* (the first circular motion from right to left: <sup>54</sup>) *et descendat super nos, in V<sup>a</sup>* (the second circular motion from right to left): *misericordia, in VI<sup>a</sup>* (the circular motion from left to right): *tua.* — Then he bows to the cross (or as the case may be genuflects) and uses the same method of incensing as before the Introit, only that he adds more prayers now, which may be (not obliga-

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<sup>54</sup> He commences the Incensing from right to left, i.e. towards the *Gospel side*, because the latter is first by excellence.

tory) distributed in the following manner: *Dirigatur, Domine, oratio mea* (to the cross)—*sicut incensum in conspectu tuo* (to the Epistle side)—*elevatio manuum mearum* (Epistle side, below)—*Sacrificium vespertinum* (from the Epistle side to the middle)—*pone, Domine, custodiam ori meo* (to the Gospel side)—*et ostium circumstantiae labii meis* (Gospel side, below)—*ut non declinet cor meum in verba malitiae* (Gospel side, front)—*ad excusandas excusationes in peccatis* (Epistle side, front).—The C. at length gives the censer to the D. at the Epistle side, saying: *Accendat in nobis Dominus ignem sui amoris et flammarum aeternae caritatis. Amen.* If relics are to be incensed, the words are arranged in a slightly different manner. After the C. has presented the censer to the D., he is incensed just as before the Introit; then he washes his hands and proceeds as usual with the Mass, with the exception that he sings the *Preface* and *Pater noster*, does not as a rule turn the leaves himself nor cover or uncover the chalice, but merely holds his left hand at the foot of the chalice as a sign for the D. or S. He is moreover to observe the following Rubric of the *Caer. Ep.* (II, c. 8, n. 70): *Chorus prosequitur cantum (Sanctus, etc.) usque ad Benedic-tus exclusive; quo (antu) finito, et non prius, elevatur SS. Sacramentum.* He will therefore arrange the *Memento* accordingly, or rather wait a while before the words *Qui pridie quam pateretur.*

*Pax.* After the *Agnus Dei*, which the C. recites with the D. and S., he recites the first

Prayer (in a somewhat louder tone than usual, that the D. may ascertain when he is to rise), kisses the altar and, without genuflecting or bowing either before or after, turns to the D. to give the Pax, placing his hands (with thumb and forefinger always closed) upon the D.'s shoulders and, *sinistris genis sibi invicem appropinquantibus* (*Miss.*), says: *Pax tecum*; — he allows the D. to bow to him and then proceeds with the Prayers.

*From the Ablution to the end of Mass.* After the Ablution, which he receives in the middle of the altar, he allows the chalice to remain there, then says the *Communion* at the Epistle side, returns to the middle, waits there until the choir has finished singing the *Communion*; thereupon he sings the *Dominus vob.* and the *Orations*; he returns again to the middle, sings *Dominus vob.* and remains facing the people while the D. is singing the *Ite, missa est* (*Caer. Ep.*). If, however, the *Benedicamus Domino* is to be sung, he turns to the altar immediately after singing *Dominus vob.* and says the *Benedicamus Domino* himself in a moderate tone of voice — for the latter words are a prayer.— The S. answers *Deo gratias*. After the D. has sung the *Ite, missa est* (or *Benedicamus Domino*), the C. says the *Placeat*, gives the Blessing as usual *clara voce*,<sup>55</sup> reads

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<sup>55</sup> *Rit. Cel. tit. 12, n. 7: In missa solemnii C. eadem voce et modo, quo in missis privatis, benedicit populo.* Since the Blessing is the *only* part of the Mass, which the C. according to the Rubrics has to say in a *loud* tone of voice, it is evidently understood, that the organ is not to be played in the mean time. The C. should

the last Gospel, goes to the middle and (generally after bowing) descends with the D. and S., and genuflects (or, as required, bows profoundly) and receives his biretta. While returning to the sacristy he does not take holy water. In the sacristy he bows to the cross, to the D. and S., and disrobes.<sup>58</sup>

## ARTICLE II.

### HIGH MASS *coram Sanctissimo Exposito.*

#### § I. RUBRICS.

a) Prescinding from the Forty Hours' Adoration proper, these *two* simple rules are in force concerning the *commemoratio Sanctissimi*:

i. Rule. The *Oratio de SS.* must be added *always* and *solely* in the *missa solemnis* or *cantata*, said at the altar of Exposition, even on Feasts of our Lord, e.g. Christmas, Easter, Ascension (*Decr. Auth.* n. 3112 ad 3); it must be omitted on the Feast of the Sacred Heart (*ibid.* n. 2717), of the Precious Blood (*ibid.* n. 3613 ad 1) and on other Feasts of the Passion of our Lord (*ibid.* n. 3426 ad 1). This prayer is, moreover, to be sung *sub una conclusione* on Feasts of the 1st and 2nd class, also on Palm Sunday, on the Vigils of Christmas and Pente-

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therefore wait until the choir has finished singing *Deo gratias* and the playing of the organ is to cease immediately after the *Deo gratias*. The observance of what is thus prescribed lends far greater *dignity and beauty* to the ceremony of Blessing.

<sup>58</sup> The table at the end of the book gives a summary of the functions peculiar to the High Mass.

cost; if a *commemor. Dominicae* occurs, it is to be added to the latter; on Sundays, however, it is to be sung with the Oration of the Sunday *sub una conclusione* (*ibid.* n. 2509 ad 1); otherwise it follows the other Commemorations, but precedes the *or. imperata* (*ibid.* n. 3328 ad 2).

2. Rule. *The Oratio de SS. never has to be added* in a Low Mass, even if the latter is said at the altar of Exposition; also not in Masses which are sung at another altar. But it may in these cases be added at *all* altars during the Exposition, and not merely at the altar of Exposition, excepting on Feasts of the 1st and 2nd class, Palm Sunday, the Vigils of Christmas and Pentecost, on which days it must be omitted. Its place is *sub secunda conclusione*, but before the *or. imperata* (also before the *or. de Spiritu Sancto*).<sup>57</sup>

b) Concerning the *Forty Hours' Adoration proper* the following has been decreed:

1) *The or. de SS. must be added in all the Low Masses*, even in those said at the side altars (except as above in Rule 2: on Feasts of the 1. and 2. class, etc.).

2) On the first and third days the *Missa votiva solemnis de SS. Sacramento* is prescribed; on the second day the Mass *pro pace* or some other suitable Mass according to the appointment of the Bishop; this is celebrated at a side altar. In this connection the following (accord-

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<sup>57</sup> This mnemonic line (with the above explanation) may be of service: *The Oratio de SS. must always be sung, not said.*

ing to *Decr. Auth.* n. 3574 ad 5) is to be observed:

a) In *Missa votiva solemnii SS. Sacramenti* all the Commemorations are to be omitted, and *infra Oct. Corp. Chr.* the Sequence is to be added;

β) on Feast days and Sundays of the 1. and 2. class, Ash Wednesday, the first three days of Holy Week, the Vigils of Christmas and Pentecost, during the Octaves of Epiphany, Easter and Pentecost the *Missa diei cum commemoratione SS. sub una conclusione* (without any other Commemoration) is to be sung;

γ) if a *Feast of the 1. or 2. class occur* on a Sunday, the *or. Festi cum or. de SS.* is first in order and next in order *sub distincta conclusione Oratio de Dominica tantum*, and *ultimum evang. Dom.*;

δ) the *or. de SS. sub una conclusione* is added in the *Missa pro pace*, at which Violet is worn, and the *Gloria* and *Credo* are omitted; on the days to which exceptions were made above the *Missa diei cum or. de pace, sub una conclusione* is said (no *commemor. SS<sup>i</sup>*);

ε) on Ash Wednesday the *tonus simplex ferialis* (in these three Masses) is used in the Oration, at the *Preface* and *Pater noster*, and the *or. super populum* is not omitted.

c) As regards the so called *Perpetual Adoration* (diocesan) and the *Solemn Exposition during Shrove-tide* besides the rules given above, the respective diocesan regulations as well as indults are to be observed.

If the *Solemn Exposition during the Shrove tide* is considered as *pro re gravi et publica* the

*Missa votiva solemnis de SS.* may according to Gardellini (*Instr. Clem.* § 12, n. 24) be celebrated with the consent of the proper authority, regard being had for the above Rules (§ 1, a and b).

## § 2. CEREMONIES.

Note. Since the *Missale* and *Caer. Ep.* offer very little about the Mass *coram SS. exposito*, various differences will be found among rubricists as regards detail (cf. especially Gardellini, *Comment. in Instr. Clem.* n. 7 et seq. ad § 30, also *Kunz*).

### a. General Directions for the C., D. and S.

1. All the reverences to the choir, as well as the *kissing of the biretta and of the various objects concerned in the presentation of the incense and censer* are omitted; the others remain.

2. As regards *genuflections* particular attention is to be paid to the short Rules on p. 47.

3. At the *Incensing*: a) **Before** putting in the incense, the C. genuflects with the D. and S. and steps aside from the middle towards the Gospel side.

b) There is *no genuflection after* putting in the incense; rather the C. with the D. and S. going directly to the edge of the platform, kneels there and incenses the Bl. Sacrament. (They should take care not to turn their backs to the Blessed Sacrament in going to the edge of the platform).— If the Incensing of the altar now follows, a genuflection is made on the platform as usual.— The cross is not to be incensed, even if left upon the altar.

c) At the *Offertory* the Incensing of the *oblata* follows after incense is put into the censer; the C. turns to the altar with the D., genuflects with him, incenses the *oblata*, kneels (without previously genuflecting) at the edge of the platform and incenses the Bl. Sacrament; then a genuflection is made on the platform and the altar is incensed as before the Introit.

d) While being incensed the C. remains on the platform or descends, as for the *Lavabo*, "dummodo terga non vert. SS<sup>o</sup>". If the C. remains on the platform, he will, after returning the censer to the D., most suitably turn to his left and take a position almost similar to that assumed during the singing of the Gospel, when he faces the D. The D. in his turn will take the corresponding position opposite the C. during the incensing of the latter.

e) Relics should not be on the altar during the Exposition of the Bl. Sacrament, and if they happen to be there they should not be incensed.

4. If the C., D. and S. remain at the altar during the *Credo*, they kneel (without first genuflecting) at the edge of the platform while the *Et incarnatus est* is being sung by the choir; then they rise and, without genuflecting anew, resume their former position.

5. If the Bl. Sacrament remains exposed after Mass, the C., D. and S. at the end of Mass genuflect *in plano utroque genu* and bow, then go to the sacristy, only putting on the biretta when no longer *in conspectu SS<sup>i</sup>* (the reverse takes place when they approach the altar, while

the Bl. Sacrament is exposed, i.e. they take off the biretta *in conspectu SS<sup>i</sup>*).

*b. Special Directions for the Celebrant.*

1. The C. will first of all bear in mind this Rule (even in a *Missa privata coram SS. exposito*): Whenever he goes to the middle of the altar, the *first thing* he is to do is to genuflect, as it is also the *last* before leaving the middle.

2. During the *Gospel* he takes the same position as usual; but the bow occurring at the name of *Jesus* as well as the genuflections are made to the Bl. Sacrament.

3. When after the *Communion* and *Postcommunion* the C. goes to the middle of the altar, he first genuflects and then turns round without genuflecting a second time (*Gardellini, loco cit.*), and so, too, on similar occasions.

4. At the *Blessing* at the end of Mass, the C. kisses the altar, raises his eyes and hands and says: *Benedicat vos omnipotens Deus*, and instead of bowing at the word *Deus*, genuflects, turns to the people, stepping aside from the middle (considerably more so than at the *Dominus vob.*), gives the Blessing, turns to the Bl. Sacrament, without, however, going back to the middle or genuflecting, and immediately takes his usual position for the last *Gospel*. At the beginning of the latter, he does not make the sign of the cross on the altar, but on himself only.

*c. Special Directions for the Deacon.*

1. In carrying the book or burse to the altar, the D. genuflects on the lowest step only, and not on the platform before placing the book or burse on the altar (cf. *Decr. Auth.* n. 4027).
2. After reciting the *Munda cor* at the edge of the platform, the D., without genuflecting, takes the book and kneels before the C., who in the meantime has moved nearer the Gospel side; the D. then rises, genuflects with the C. and descends to the right of the S.
3. During the Incensing of the *oblata* at the *Offertory* he does *not* move the chalice.
4. The D. genuflects *before* and *after* being incensed; *also* before and after singing the *Ite, missa est.*

*d. Special Directions for the Sub-deacon.*

1. When the S. takes the book to the C. after the singing of the Gospel, he does not genuflect while passing before the Bl. Sacrament; returning from the C. he faces about to the left (so as not to turn his back to the Bl. Sacrament) and genuflects on the lowest step (*Mr.*).
2. When he carries the chalice to the altar, he genuflects below (at the Epistle side), but not on the platform; before, however, descending to the middle with the paten, he genuflects on the platform and not below (cf. *Decr. Auth.* n. 4027).— The genuflection prescribed in the *Missa* supposes a High Mass in which the Bl. Sac-

rament is not exposed; on the other hand in the analogous case after the *Pater noster* as well as *Sacramento extante super Altari*, the Rubrics say (*Rit. Cel. tit. 10, n. 8*) that the S. is to genuflect *in cornu Epistolae* and not below.

3. The S. genuflects *before* and *after* being incensed.

4. While the Incensing takes place at the Offertory, he does *not* genuflect with the C. and D., nor does he kneel next to the C. while the latter is incensing the Bl. Sacrament, *sed stat immobilis*.

## APPENDIX I.

### THE LOW MASS *coram Sanctissimo Exposito*.

Concerning the *Commemor. SS<sup>i</sup>* vid. above *Missa sol.* (p. 94).

1. If the Bl. Sacrament is already exposed, the C. as soon as he is *in conspectu SS<sup>i</sup>* takes off his biretta and gives it to the Ac., or holds it on the chalice (its inner side turned towards himself).<sup>58</sup>

2. He makes the *prostratio (in plano)* but

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<sup>58</sup> 1. If the C. himself is to expose the Bl. Sacrament, he incenses It as usual after exposing, then rises and genuflects *super gradum* for the beginning of Mass. — 2. If during the Exposition Mass is celebrated at a side altar, the following Rule is to be observed: *Sacerdos celebraturus transiens ante SS. Sacramentum publicæ venerationi expositionem genuflectat prius (utroque genu), deinde detegat caput, inclinet, cooperiat caput, surgat* (according to *Director. Cleri Rom. 1890*) — therefore not letting his biretta rest on the chalice the entire way.

*twice*, i.e. on arriving at the altar and when leaving; otherwise a simple genuflection always.

3. After the *prostratio* he ascends to the altar, places the chalice upon it as usual without genuflecting,<sup>59</sup> spreads the corporal, etc., genuflects, goes to the book, then returns to the middle, genuflects and, turning slightly sideways, descends to the foot of the altar, genuflects there *super gradum* and begins Mass. After the *Confession* the C. (without genuflecting) ascends to the altar, genuflects on the platform before saying the words *Oramus te*, kisses the altar, genuflects again and proceeds to the Epistle side.

4. Particular attention is called to the *Rule* given above (*in Missa solemni*): Whenever the C. goes to the middle of the altar, the first thing he is to do is to genuflect, as it is also the last before leaving the middle.

5. At the *Dominus vobiscum* (as well as at the *Orate fratres*) the C. *steps aside from the middle, turning at the same time but half way around*; then he faces the altar, genuflects again, whether he remain at the middle of the altar (e.g. before the *Offertory*) or proceed to the Epistle side.

6. If a genuflection has to be made during the *Epistle* or *Gospel*, it is made to the Bl. Sacrament, but at the *Flectamus genua* to the book always (*Decr. Auth.* n. 2859); so too as regards the raising of the eyes and the bows which are otherwise directed to the cross;— and this ap-

<sup>59</sup> No Rubric prescribes a genuflection here and it is ruled out by the *Decr.* n. 4027.

plies also during the Gospel (*ibid.* n. 3875 ad 4).

7. During the *Lavabo* the C. may stand at the usual place or (as is customary) descend and turning in the direction of the Bl. Sacrament, face the people; he returns the finger-towel below.

8. At the *Ablution* he genuflects before and after going to the Epistle side.

9. If *Benediction* and *Reposition* immediately follow the Mass, the C. may leave the *corporal spread* on the altar.

10. After the *Communion* as well as after the *Postcommunion* the C. makes but one genuflection (Gardellini and others) before the *Dominus vob.* and this before he kisses the altar; of course he genuflects after the *Dominus vobiscum* (or in the case of the *Ite, missa est*, after the latter).

11. The *Blessing* and *Last Gospel* as in the High Mass, p. 93.

## APPENDIX II.

### HINTS REGARDING THE EXPOSITION OF THE BLESSED SACRAMENT.

#### 1. *Decoration of the altar of Exposition.*

a) It is permissible to decorate the *thronus SS<sup>i</sup>* with a background of red, which beautifully sets off the monstrance with the Bl. Sacrament. For although, according to the *Instr. Clem.* § 5, it is desirable to have a baldachin of white upon the throne — *ne tamen censeas album colorem ita praescribi, ut non liceat alio ornatu tabernaculum seu thronum vestiri . . . dummodo nil sit*

*quod non conveniat Sacramento, tuto poterit adhiberi* (*Gardellini ad h.l.*). Similarly *Ephem. liturg.* 1902, 164.

b) As regards the *number of candles* at the public Exposition of the Bl. Sacrament, no *general* ruling strictly prescribes more than six wax candles, still it is little in harmony with the spirit and practice of the Church to stop at this number. *Ten or twelve white wax candles ought to be the minimum* — “quantum potes, tantum aude!” (cf. *Ephem. liturg.* 1903, 643 et seq.).

2. The Bl. Sacrament may be publicly exposed without the singing of a hymn, but *never without being incensed* (*Decr. Auth.* n. 3580 ad 6). It is an invariable Rule of the Roman Rite to recite the *Tantum ergo*, etc., with the *Oratio de SS°* before the Reposition; hence not the *Tantum ergo* at the Exposition and the *Genitori*, etc., at the Reposition, as sometimes obtains.

3. While the Bl. Sacrament is publicly exposed, *no Masses in black* should be said (*S. R. C.*); therefore the Sacred Congregation of Indulgences has decreed, that the indulgence of a privileged altar may be gained in such cases at the Mass of the day or a Votive Mass (vid. Beringer, *Ablässe*<sup>12</sup>—457).

4. According to eminent authorities (e.g. *Gardellini, Caval.*) and the *S. R. C.* even several Masses are occasionally allowed at the altar of Exposition; e.g. if such is the long established custom, or if the purport of the prohibition would otherwise be frustrated, i.e. if the Mass at a side altar were to withdraw the attention of the faithful from the Bl. Sacrament exposed, or

in other similar cases (cf. *Decr. Auth.* n. 3124 and n. 3728 ad 2).

5. *Holy Communion at the altar of Exposition.* Although the giving of Holy Communion at the altar of Exposition is in general to be avoided, that the adoration of the Bl. Sacrament may not be interfered with and although the S. R. C. has repeatedly thus decreed, there are cases in which undoubtedly it may be allowed, e.g. where there is but one altar in the church; to this is added the other case in which the altar of Exposition and that containing the tabernacle happen to be the high altar, in which case therefore Holy Communion can not be given to a large number of communicants without inconvenience and difficulty. Accordingly it seems perfectly legitimate for a larger community to receive Holy Communion at the altar of Exposition; on the other hand it is not proper for only a few to receive at the altar of Exposition, when they might easily do so at a side altar (cf. *Decr. Auth.* n. 3728 ad 2; also *Ephem. liturg.* 1894, 200).

6. Electric light is prohibited "*non solum una cum candelis ex cera super altaribus, sed etiam loco candelarum vel lampadum, quae coram SS mo Sacramento sive Reliquiis Sanctorum prescriptae sunt. Nec licet tempore expositionis interiorem partem ciborii cum lampadibus electricis illuminare.*" (S. R. C. 24 Junii 1914).

7. In non-liturgical devotions to the Bl. Sacrament exposed, hymns and prayers in the vernacular are allowed.

## ARTICLE III. MISSA CANTATA.

The *Missa cantata* is distinguished from the *Missa privata* in the following respects:

1. There may be four or six *lights* on the altar.
2. The *chalice* may be placed on the altar and the book opened before Mass; this may occur occasionally at *Low Masses*, e.g., the parochial Low Mass on Sunday.
3. The *Kyrie* may be said at the middle of the altar or while the C. is still at the Epistle side.
4. The C. *chants* whatever the D. is accustomed to chant in a solemn High Mass, and which in a Low Mass he merely recites.—The three kinds of tones are the same as in the solemn High Mass (p. 82); the *Blessing* at the end of Mass in a loud tone of voice and hence only after the *Deo gratias* has been entirely sung.
5. The C. may *proceed to the bench* on all occasions indicated in the solemn High Mass (*Decr. Auth.* n. 3026).
6. The *Orations* are the same in number as in the case of the *Missa privata*; on Feasts of the 2. cl. the *Commemor. simpl.* and *or. imper.* are omitted.
7. The *Epistle* is either sung by the C. himself or by a lector in surplice. If the C. sings it, *it is desirable that he intone it in a somewhat lower note (Mag. chor.)*.
8. *Incensing* is prohibited, except where long established custom or a special indult sanctions it. The ceremony is performed in the same man-

ner as at a solemn High Mass (with the same Prayers also).

N. B. At the *Gospel*: a) Incense is put into the censer *before* the *Munda cor*; b) the book is incensed as usual; c) *after* the Gospel has been sung, the C. is incensed on the Gospel side of the altar (the book at his right).

9. Several acolytes may serve at the Mass.

10. The prohibition to sing *several Masses of the same Feast* in the same church refers merely to those Masses in places where choir service is obligatory (*Decr. gen.* 3921).

## APPENDIX.

### THE BLESSING OF AND ASPERSION WITH HOLY WATER.

a) *The Blessing* (vid. *Miss.*, post **Missas de Req.**; *Ritual*, **Benedictiones**). 1. The C. in alb and stole (not the maniple) of a *color peculiar to the day* blesses the water in the sacristy before Mass. If the blessing occurs at another time or is performed by another priest, the one who blesses the water is to wear a surplice and a *violet* stole. 2. *Several* vessels of water may be blessed at the same time, but salt must be put into each.

b) *Aspersion*. 1. This is prescribed only on Sundays and that too at the *Missa conventualis sol. et cantata* alone (*Decr. Auth.* n. 4051 ad 1), in case custom or some diocesan regulation does not require it oftener. 2. The C. *only* is to perform the ceremony (*Miss.*, *Caer.*, *Decreta*). 3. Wherever customary, instead of sprinkling the

front of the altar, the platform may be sprinkled. 4. The Aspersion is not omitted while the *Bl. Sacrament is exposed*; in this case the altar only is not sprinkled (*Decr. Auth.* n. 3639 ad 2). 5. The faithful are sprinkled either from the entrance of the choir (*Decr. Auth.* n. 3621 ad 4), in which case the action of sprinkling occurs first in the middle, then to the left and then to the right of the C.—or *usually* while the C. proceeds through the body of the church (*servandam consuetudinem* — *Decr. Auth.* n. 3114 ad 2). 6. The *Rite in detail*: The C. wears a cope of the color proper to the day, at all events not the chasuble nor maniple; if the D. and S. accompany the C. they do not wear the maniple. After genuflecting at the altar, they kneel, the C. receives the aspergill from the D. (*oscula*), sings the *Asperges me* (*Vidi aquam*) and besprinkles the front of the altar (in the middle, at the Gospel side, then the Epistle side), and then himself; he rises and besprinkles the D. and S. who are still kneeling, then the three genuflect *in plano* and the C., accompanied by the D. and S., besprinkles the clerics and then the people. During the Aspersion the C. recites the rest of the Antiphon and in a moderate tone of voice (*Miss.*) says the Psalm *Miserere* with the D. and S. (according to *Pavone* and *Falise* only the first verse with the *Gloria Patri*), and again the Antiphon. When they return to the altar they genuflect *in plano* and remain standing; the C. sings the Versicle and Oration (*tonus ferialis*, because of the short conclusion). Then they genuflect *super gradum* and go to the sedilia; the C. takes

off the cope, puts on the maniple (so do the D. and S.) and chasuble; then leaving their birettas they go to the altar, genuflect *super gradum* and the C. commences Mass.

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## CHAPTER III. THE SOLEMN REQUIEM MASS.

### § 1. PREPARATIONS.

In accord with the *Caer. Ep.* there are no flowers on the altar, only the cross and four or six candlesticks with yellow candles (unless white ones are customary), no coverings on the altar steps or in the choir; a black carpet on the platform only; a white cloth, shorter than usual, spread upon the credence table; thereon whatever is usually necessary for High Mass; nearby, in case the Absolution follows the Mass, the processional cross.

### § 2. PRELIMINARY REMARKS.

1. The Orations are sung in the *tonus simplex ferialis* (vid. Appendix, p. 240).

2. The *Incensing* takes place only at the Offerory and Consecration, and this in the usual manner, i.e. with the respective Prayers and *Benedictio incensi*, but the C. only is incensed (if a Bishop assists, he is incensed after the C.).

3. In the presentation of objects the *oscula* are omitted (*Miss.*), so too the respective blessings of D. and S., as also the *Pax*.

4. It is permissible *to sit* during the *Kyrie* and *Dies irae*.

### § 3. THE FUNCTIONS IN DETAIL.

1. There is no *Incensing* after the *Confession*; the D. and S. accompany the C. to the second step, take their proper positions behind one another and immediately proceed with the C. to the Epistle side (Baldeschi).<sup>1</sup>

2. If they go to the bench during the *Kyrie* — and this is advisable, since there is sufficient time in a Mass of this kind and since it adds to the solemnity of the ceremonies — the D. and S. after reciting the *Kyrie*, proceed to the platform to the right and left of the C. respectively, but at the proper time (*Mr.*), that *the three may genuflect at the same time* towards the tabernacle — (the C. in the meantime placing his hands upon the altar; if the Bl. Sacrament is not in the tabernacle, he merely bows his head profoundly to the cross), from there they proceed directly to the sedilia, and while the last *Kyrie* is being sung, return *per longiorem* as customary in a solemn High Mass after the *Gloria*.

3. *After the S. has sung the Epistle, he genuflects* as usual, but returns the book immediately to the M. or Ac. and takes his position near the D. as at the *Introit*.

4. During the *Dies irae* they may go to the

<sup>1</sup> According to others the D. and S. are to accompany the C. to the platform and, without genuflecting, to go with him, i.e. the D. before and the S. behind him, to the Epistle side.

bench<sup>2</sup> either before or after the C. has read the Gospel (the first method according to *Mr., Baldeschi et al.*, the latter according to *Mer., Falise et al.*). Hence the following *three cases* are distinguished:

a) *If they remain at the altar during the Dies irae*, the C. after reciting the latter, goes to the middle, says the *Munda cor* (without the *Jube, Dom.*) and then reads the Gospel, the S. having in the mean time carried the book as usual. The D. carries the book of Gospels to the altar as customary and remains standing there. The C. returns to the middle of the altar after finishing the Gospel, the S. follows him, moving the book towards the middle; the three remain standing there and bow when the name of *Jesus* is sung in the *Dies irae*. At the words *Oro supplex* the D. kneels at the edge of the platform and says the *Munda cor (capite inclinato)*, while the S. descends to the foot of the altar. Then the D. rises, takes the book, makes a reverence to the C. and (without asking the latter's blessing) descends to the side of the S. and the rest follows as usual in the chanting of the Gospel.

b) *If they go to the bench before the C. reads the Gospel*, the C., D. and S. proceed thither from the Epistle side, as at the Kyrie.—At the name of *Jesus* in the words *Recordare, Jesu pie*, they take off the biretta and bow. At the words *Oro supplex* they rise and proceed to the middle of the altar, the D. and S. accompanying the C.

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<sup>2</sup> There is no doubt that all the stanze of the *Dies irae* must be sung. Part of them may be recited tono recto.

to the second step. While the C. is saying the *Munda cor* (without the *Jube, Dom.*), the D. proceeds *per breviorem* to the Epistle side to the place he usually occupies before the Gospel and the S. carries the book to the Gospel side; while the C. is reading the Gospel, the D. takes the book of Gospels to the altar and remains standing there; as soon as the C. has returned to the middle with the S. (who meanwhile has moved the book towards the middle), the D. kneels at the edge of the platform, etc., as mentioned above in a). While the words *Pie Jesu, Domine* are being sung, if not otherwise occupied, they bow.

c) If they go to the sedilia after the C. has read the Gospel, the following method will be observed: the C. goes to the middle after reciting the *Dies irae*, says the *Munda cor* (without the *Jube, Dom.*) and reads the Gospel (the S. having in the mean time carried the book as usual); the D., as customary, takes the book of Gospels to the altar and remains standing there. When the C. has returned to the middle of the altar with the S. (who has in the mean time moved the book towards the middle), the three genuflect together and go *per breviorem* (or, as required above, p. 50, Note<sup>5</sup>, *per longiorem*) ad *sedilia*.— They bow at the name of Jesus occurring in the *Dies irae*.— At the words *Oro supplex* the D. and the S. (*per concomit.*) rise, the D. goes unaccompanied to the altar and, kneeling on the lowest step, says the *Munda cor*, then ascends to the altar for the book and again descends to the foot of the altar; meanwhile (pref-

erably when the D. rises after saying the *Munda cor*) the C. rises (handing his biretta to the M. or S.), proceeds *per breviorem* to the altar and (without making a reverence — *Bauldry, Mer.*) remains at the Epistle side facing the altar; the S. leaves the sedilia with the C., but goes to the middle of the altar to the left of the D. and genuflects. If the choir has not finished singing the *Dies irae*, they remain standing and bow at the name of *Jesus* in the *Pie Jesu, Domine*; then the three genuflect and the D. and S. proceed to their places for the singing of the Gospel.

At the *Gospel*: The same ceremonies as usual, excepting that the acolytes do not carry the candlesticks and the *Incensing* of the book is omitted (*Miss.*); at the end of the *Gospel* the S. closes the book and hands it to the M. or Ac.; the C. then goes to the middle of the altar, the D. and S. stand behind him and genuflect.

*Offertory.* At the word *Oremus* the S. goes to the credence table and, not wearing the humeral veil, takes the chalice with burse to the altar; the D. spreads the corporal (the C. stepping somewhat towards the *Gospel* side); the S. takes the veil off the chalice and hands it to the M. or Ac., he does not ask the C. to bless the water, nor receives the paten, but descends to the foot of the altar, genuflects on the lowest step and goes to the left of the C., assisting him at the *Incensing*, just as he does in the ordinary solemn High Mass before the *Introit*. Afterwards the C. alone is incensed. The D. and S. then take the position customary during the *Orations*, while the acolytes minister to the C. at the

*Lavabo*; then the D. and S. proceed to the middle with the C.; both say the *Suscipiat* (without bowing).—In a number of places the D. and S. minister to the C. at the *Lavabo*, the S. pouring the water and the D. presenting the finger-towel; then they assume the position customary during the Orations and proceed to the middle of the altar with the C.

At the *Sanctus* the D. and S. go to the side of the C. and make the sign of the cross with him, etc.<sup>3</sup>

At the *Consecration* the D.'s functions are as usual. But the S., having genuflected on the lowest step after the words *Quam oblationem* (at the same time the D. genuflects in his position), goes to the Epistle side, receives the censer, and, the M. or an Ac. (not the S.) having put incense into it—*Caer. Ep.* II, c. 11, n. 8,—the S. kneels on the lowest step (as soon as the D. kneels in his position) and during the Elevation incenses the Bl. Sacrament with three double swings of the censer, i.e., at each genuflection of the C. before and after the elevation of the Sacred Host and the chalice and during their elevation (bowing before and after the incensing and not remaining, inclined the whole time).

After the Consecration, without previously genuflecting (*Decr. Auth.* n. 4027), he returns to the middle, where he genuflects and remains standing.—As long as he remains behind the C.

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<sup>3</sup> At the *Sanctus* of this Mass four torch-bearers at most come into the Sanctuary; they remain until after the Communion.

and not at the latter's side, he does not genuflect with him (*General Rules* for D. and S., p. 46).

The *Pater Noster*. At the words *Et dimitte nobis* the D. alone genuflects and proceeds to the C.'s right. Only at the *Pax Domini* does the S. genuflect and go to his position at the left of the C.—After the *Agnus Dei* which the three recite together (without, however, striking their breasts), the D. and S. change places, genuflecting *in termino a quo et ad quem*. The *Pax* is not given.

The rest of the Mass follows as usual; instead of the *Ite, missa est*, however, the D., facing the altar, sings *Requiescant in pace*.—The C. recites the same *submissa voce* and the S. answers *Amen* (because it is a prayer). During the last Gospel the D. and S. take the same position as at the ordinary solemn High Mass.<sup>4</sup>

If the *Absolution* immediately follows the Mass, the C., D. and S. genuflect in the middle after the last Gospel and proceed *per breviorem ad sedilia*. There the three take off the maniple, the C. moreover takes off the chasuble and puts on the cope. If no black (or violet) cope is available, the C. performs the ceremony wearing the alb, but then to preserve uniformity, the D. and S. must put aside the dalmatic and tunicella.—This holds in other cases also.

Note. The *Absolutio defunctorum*, is *always allowed* after the *Missa de Requiem* and prescribed after the *Missa Exequialis* (for it forms part of the funeral Rite). Since

<sup>4</sup> The funeral sermon is to be preached before the Absolution at the end of Mass and not after the Gospel (*Caer. Ep. h.l.*).

the Absolution *praesente corpore* differs from that *absente corpore*,<sup>5</sup> both are treated here separately, and to the former is subjoined a brief description of the funeral Rite.

If the Absolution immediately follows the Mass for the Dead, it must be performed by the priest who has just read the Mass (*Decr. Auth.* n. 3029 ad 10).

The candles about the catafalque or bier are to remain lighted during the entire service.—Decorations with flowers and appropriate designs are permissible.

#### § 4. “ABSOLUTIO SUPRA TUMULUM SEU CORPORE ABSENTE.”

1. *Position of the catafalque (tumulus).*—In the case of priests as well as of the laity, the head of the catafalque is always in the direction of the altar, the foot in the opposite direction towards the church door. This is manifest from what follows.

2. *Position of the officiating ministers at the catafalque:* “Subdiaconus ad pedes tumuli contra altare, Celebrans vero ex alia parte in capite loci inter altare et tumulum, aliquantum versus cornu Epistolae, ita ut crucem Subdiaconi respiciat” (*Miss. tit. 13, n. 4*). This position of

<sup>5</sup> The presence may be either physical or moral; according to *Decr. Auth.* n. 3903 ad 2, the corpse is considered morally present, if for some grave reason or other it may not be brought to the church or has not been buried more than two days.

the officers is always the *same*, whether the catafalque represent a priest or laic.<sup>6</sup>

3. The Rite of *Absolution at the catafalque*. The officers go in procession to the catafalque in this order: first the thurifer, at his right an Ac. with the holy water, following them the S. (not wearing biretta) with the cross and between two Ac. with candlesticks — if the Absolution occur without ministers, an Ac. may carry the cross — last of all the C., and at his left the D., both wearing their birettas. In passing the high altar all genuflect (except the cross-bearer and the accompanying acolytes), in doing which the C. and D. take off their birettas. Then the thurifer and Ac. with the holy water proceed to the head of the catafalque and cross to the Epistle side; the cross-bearer and accompanying acolytes with candlesticks go to the foot, themselves and the cross facing the altar,<sup>7</sup> the C. and D. (at the former's left) stand between the altar and catafalque, but somewhat towards the Epistle side so as not to turn their backs upon the altar, and with their heads uncovered (*vid. Introduction*, p. 1, Rule 2).

Towards the end of the *Libera*, which may not be intoned before the S. has arrived at the catafalque, incense is put into the censer *more solito*, i.e. the D. presents the incense-boat at his

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<sup>6</sup> The above Rules of the Missal are to be adhered to in preference to so many confusing explanations given in other books.

<sup>7</sup> The cross-bearer will do well to observe this Rule: *The cross faces in whatever direction the cross-bearer faces.*

right (without the customary *oscula*) and says: *Benedicite Pater Reverende*; the C. says *Ab illo benedicaris* and blesses the incense. After the choir has sung the *Kyrie eleison*, the C. intones the *Pater noster* (*minor third*) and, reciting the rest, receives the aspergill from the D. or, as occasion demands, from the Ac. (no *oscula*); then, *facta altari reverentia (SS<sup>o</sup> genuflexione)*—*AA.*, while the D. (or Ac.) at his right holds the extremity of the cope, commencing at the Gospel side he besprinkles the catafalque three times (the head, the middle, and the foot). Passing before the cross he makes a profound bow, the D. (Ac.), however, genuflecting; then he besprinkles the catafalque in the corresponding manner on the Epistle side and returns to his former position (genuflecting in the middle, if the Bl. Sacrament is present; otherwise merely bowing to the altar). Then in precisely the same manner he *incenses* the catafalque.

N. B. The C. will take care not to halt in the act of Aspersion and Incensing, but continue in a uniform and dignified manner.

After the Incensing follow the *Versicles* and *Oration* (vel *oratio Missae vel alia conveniens — Rit. Rom.*). All the Orations of the Absolution have the short conclusion, hence the *tonus ferialis* always (as in the Prayer at the *Benedictio SS<sup>i</sup>*). After the Oration the C. makes the sign of the cross over the catafalque while he sings *Requiem aeternam*, etc. (*minor third*). Then the choir sings: *Requiescat in pace. Amen.*—All remain quietly standing in their positions until the choir

has finished singing the latter (*Miss. Rit. Cel.* tit. 13, n. 4).

Then the C. and D. receive their birettas. All turn to the altar (the C. and D. going to the middle but not entirely to the altar), then genuflect together (excepting, of course, the S. and accompanying acolytes) and proceed to the sacristy (the D. walking at the C.'s left). Excepting on All Souls' Day, while the priest is returning to the sacristy, he is to say **each time**: *Anima ejus*, etc., as well as the Antiphon: *Si iniquitates*, the Psalm *De Profundis* and the Prayer *Fidellum*; — for it is the intention of the Church that after the prayers for the *individual* soul, the souls of *all* the faithful departed should be commemorated.

**Note.** 1. If the Rite of Absolution is performed for *more than one* departed soul, the *plural number* is used in the Versicles and Oration.

2. An Oration proper to All Souls' Day is given in the Appendix of the Missal.

3. Even if the C. performs the Rite of Absolution without ministers, he is to go completely round the catafalque during the Aspersion and Incensation (*Decr. Auth.*, n. 4034 ad 4).

## § 5. "ABSOLUTIO CORPORE PRAESENTE" AND THE FUNERAL RITE.

**Preliminary Remark.** *In materia funerum consuetudo multum operatur* (*Baruffaldi*, tit. 36, *initio*). Hence the diocesan Ritual is to be followed. We shall give the Roman Rite here.

1. For the *receiving of the body*, the cross-bearer proceeds first, followed by the other officers, and last of all the C. Wherever this cere-

mony is performed, the C. at the foot of the body besprinkles it with holy water, first in the middle, then to his left and lastly to his right; thereupon he says the Antiphon *Si iniquitates*, the Psalm *De Profundis*, alternating with those about him, and again *Si iniquitates*. The body is then taken to the church; the C. proceeds immediately before the body and intones the Antiphon, *Exsultabunt*, then he recites (while the choir sings) the Psalm *Miserere* together with the *Gradual Psalms*; on entering the church the *Exsultabunt*, in the church the Responsory *Subvenite*.

2. On the way to the church the body is carried feet foremost; this is its position in the church also, if the body is that of a laic or cleric who is not as yet a priest; in the case of a priest, however, the reverse occurs, i. e., the head is in the direction of the altar, the feet towards the church door.

3. Thereupon the office of the Dead follows, if possible, and then the Mass; after Mass,

4. the *Absolutio corpore praesente*. After the C. has received the cope (vid. above, p. 115), the S. (with head uncovered) takes the cross (which an Ac. may do, if the ceremony is not solemnly performed), and they proceed to the bier. *The cross-bearer always stands at the head of the body, while the C. with D. (or Ac. as the case may be) is at its foot (Rit. Rom. and Caer. Ep.)*; hence in the case of a laic, the C. always stands between the body and the altar, while in the case of a priest between the body and the

nave of the church.<sup>8</sup> The C. takes off his biretta and hands it to the D., etc; then he says aloud: *Non intres.*

N. B. This prayer is said **always** and **only** in the *Absolutio corpore praesente* and without any alteration in the words whether for male or female.

The *Libera* is then sung by the choir, after which follows the Incensing, etc., as above, p. 118. As in the case of a priest, the C. is at the foot of the body facing the altar, he begins the Aspersion and Incensing on the Epistle side (his right side), and while passing before the cross bows profoundly to it (but makes no reverence to the altar — *AA.*).

After the Incensing the C. sings the Versicles (*minor third*) and the Oration; *immediately following this, there are no other prayers*, but the body is taken away for burial (cf. *Rit. Rom.*).

If for some reason or other the *burial should not follow* after the Mass and Absolution, the Antiphon *In Paradisum* is omitted, but *never* (*Rit. Rom.*) what follows; but the C. intones *Ego sum*, and the choir sings the *Benedictus* and repeats the Antiphon, whereupon the C. sings the respective Versicles and Oration (although this is all sung again at the grave).

5. *On the way to the grave* those who officiate again walk *before* the body and the Antiphon *In*

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<sup>8</sup> Therefore this Rule may be of service: The C. stands between the altar and the catafalque (or bier) whether *corpore praesente* or *absente*, excepting *absolutio praesente (physice vel moraliter)* *corpore sacerdotis.*

*Paradisum* is sung (or recited). If the length of the way permit, appropriate Psalms may be added. At the cemetery the blessing of the grave takes place first; then follow the Antiphon *Ego sum* and the *Benedictus* — just as given in the Ritual.

N. B. According to the various Rituals, other beautiful ceremonies now follow (putting earth into the grave, the erection of a cross) with appropriate prayers.

*Returning from the grave to the church*, the *Anima ejus*, etc., the Antiphon *Si iniquitates* and the Psalm *De Profundis*, Versicles and Prayer for all the faithful departed are recited aloud, but not sung. These prayers are recited also, if the priest et al. return to the sacristy immediately after the Absolution *corpore praesente*.

## PART II.

### EVENING DEVOTIONS.

### CHAPTER I. VESPERS.

#### HOW OBSERVED IN ORDINARY CHURCHES.

A. *Vestments.* The C. wears a surplice and cope of a color proper to the day, and if the Vespers are *a cap. de sequenti*, the corresponding color. The stole is not usually worn; if, however, Benediction immediately follows Vespers, the stole is put on before Vespers, a fortiori so if celebrated *coram SS. exposito*.—The assistants usually wear only the surplice, and on solemn occasions the cope; however, regard being had to long established custom, the S. R. C. has allowed the use of dalmatic and tunic (*tunicella*).

Note. Where choir service is not obligatory, the Vespers sung as the evening devotion of the congregation may be taken from an Office different from that of the day, e. g. that of the Bl. Sacrament, of the Bl. Virgin; those, however, who have to say the Breviary, must recite the Vespers of the day privately (*Decr. Auth.*, n. 3624 ad 12).

B. *Rite I. General Directions.* a) The biretta is taken off and a bow made at the name of Jesus, at the *Gloria Patri*, usually, too, at the

words *Sit nomen Domini benedictum* in the Psalm *Laudate pueri* and this to the book while sitting, but to the cross on the altar while standing.— b) The *Dominus vob.* is always sung *tono recto*, but *clara voce*; the *Fidelium animae*, *Domini det, Div. auxilium* also *tono recto*, but *submissa voce* (cf. *Vesperale Rom.*).

2. *Particular directions.* a) *From the beginning to the Capitulum:* On arriving at the altar, the C. says a short prayer of adoration, holding his biretta in his hand, then he rises, genuflects *super gradum*, puts on his biretta and goes to the bench; there he remains standing and, having said the *Pater Noster* and *Ave Maria*,<sup>1</sup> he intones the *Deus in adjutorium*,<sup>2</sup> bows to the cross at the *Gloria Patri*, and according to the *Vesperale Rom.*, intones the first Antiphon (but no others; in a number of places the singers sing the first Antiphon). When the first Psalm has been intoned, *all sit down* until the end of the last Antiphon.

b) *From the Capitulum to the beginning of the Magnificat:* Before the Capitulum is sung the C. rises and does not sit down again (except during the Antiphon before and after the Magnificat on a *fest. dupl.*). The C. sings the Capitulum; the Hymn is intoned by the C. (in many places this is done by the choir), the choir

<sup>1</sup> This method is followed, unless it is customary to say the *Pater Noster* and *Ave Maria* while kneeling at the foot of the altar and to begin the *Deus in adjutorium* immediately on arriving at the sedilia.

<sup>2</sup> The method of intoning the *Deus in adjutorium* and the *Capitulum* is given on p. 247, Appendix.

sings the Versicles and Responsories, and the Antiphon previous to the Magnificat is intoned by the C. (in many places by the choir).—

N. B. During the *first stanza* of the *Veni Creator* and *Ave maris stella* all *kneel*, the C. and assistants doing so *in cornu Epistolae*, and this without genuflecting before and after.—If the C. intones the Hymn or Antiphon, he kneels after having finished the intonation.<sup>3</sup> All *kneel* moreover during the whole of the stanza *O Crux ave* and *Tantum ergo* until the *Genitori* (that is, only in case the Bl. Sacrament is exposed). The stanza sung, the C. returns to the sedilia.

c) *From the Magnificat to the conclusion:* At the beginning of the Magnificat all make the sign of the cross (*Caer. Ep.* II, c. 1, n. 14), the C. proceeds to the altar with the assistants, genuflects in the middle on the lowest step, ascends, kisses the altar, *puts incense into the censer and incenses the altar* in precisely the same manner as before the Introit at Mass (*Benedicite, Pater Rev., Ab illo.*, etc.). During the Incensation it is customary to recite the *Magnificat* with the assistants (as far as the *Gloria Patri*). The C. returns the censer at the Epistle side, goes to the middle of the altar, recites the *Gloria Patri* and proceeds *per longiorem ad sedilia*.—Then follow the *various Incensings* as at the High Mass:

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<sup>3</sup> Attention is called to the following: The *one who intones* is to *stand* during the intonation, unless expressly stated otherwise (as e.g. at the *Asperges*); therefore he is not to intone the *Veni Creator*, much less the *Te Deum* while *kneeling* (cf. *Mer.* II, p. 6, c. 4, n. 2).

The 1st assistant incenses first the C., then the 2nd assistant, after which he returns the censer and is himself incensed, each in the position occupied during the Vespers; and finally the people.<sup>4</sup> When the Antiphon following the Magnificat has been sung, the C. sings *Dominus vob.* and the Oration (if Commemorations have to be made, the singers usually sing the Antiphons, etc., but the C. the Orations), then *Dominus vob.* again, the *Benedicamus Domino* by the singers, and finally the *Fidelium animae* by the C., *submissa voce* and *tono recto*. After the *Fidelium animae* the C. goes to the altar with the assistants (this is always the custom in Rome), says the *Pater Noster* quietly and then *tono recto* recites *Dominus det. . . .* Thereupon, according to Rome usage, the choir, not the C., intones the Antiphon of the B. V. M.<sup>5</sup> During the latter all kneel or stand according to the Rule for the recitation of the *Angelus* (i.e. from the afternoon of Saturday until the evening of Sunday it is customary to stand during the *Angelus*; — during the rest of the week to kneel); the C. then sings the Versicle and Oration (*Vesperale Romanum*); the C. stands during the singing of the Oration (the others remain kneeling, unless for some reason or other they are already standing), then he recites *tono recto*: *Divinum auxil-*

<sup>4</sup> The choir should so arrange the singing of the *Magnificat* that the *Gloria Patri* be not sung before the ceremony of Incensing is finished (*Caer. Ep.*).

<sup>5</sup> *Ubi non est obligatio chori . . . laudabiliter dicitur Antiphona B. V. M. in fine Vesp.* (*Decr. Auth. n. 3574 ad 1*), hence it is not prescribed.

*ium; . . . thereupon all genuflect and go to the sacristy.*

Note 1. The *Orations* are sung in the same manner as at Mass (vid. p. 239, Appendix), hence *tono festivo* except in the case of Ferial Vespers and the Vespers in the Office of the Dead.

Note 2. *Incense* is allowed at Vespers (*Caer. Ep.*) *only in case the C. wears the cope*; if he wears it, the Incensation is obligatory (*Decr. Auth.* n. 3844 ad 2).

Note 3. The *altar of a Saint* whose festival is just then being celebrated *may be incensed*, and in a manner such, that either the *altar itself* is incensed, as usual, or *only the picture of a Saint*, in which case the C. performs the ceremony from his position on the platform (*Decr. Auth.* n. 3547); so too the pictures of the Saint near the high altar may be incensed wherever customary (vid. n. 4044 ad 3). The C. bows his head to the picture of the Saint and incenses it with two double swings (*ibid.*). *A fortiori* the image of the Christ-child in the manger (situated at a side altar) may be incensed, particularly since expressly prescribed, when the crib is erected on the high altar (vid. p. 83, Note<sup>45</sup>). If however, the Bl. Sacrament is exposed on the high altar, the latter only is incensed (*ibid.* n. 2390 ad 6).

## CHAPTER II. COMPLINE.

In some places the Compline is on certain occasions (as e.g. during the *Perpetual Adoration*) celebrated with as much solemnity as the Vespers.

A. The C. *vests* in precisely the same manner as for the Vespers, i.e. a surplice and cope, not stole (except when the Bl. Sacrament is exposed or when Benediction immediately follows).

B. *Rite.* 1. *From the beginning to the Hymn:* The C. goes to the altar with the two as-

sistants, who hold the extremities of the cope; arrived at the altar they take off the biretta, genuflect, but hold their birettas in their hand, say a short prayer of adoration, rise, genuflect again and go to the sedilia. Arrived there, they remain standing, until the first verse of the first Psalm is intoned; then they sit down and remain sitting until the Hymn. The lector sings: *Jube, domine, benedicere,—* the C.: *Noctem quietam . . . Adjutorium nostrum;* then he says the *Pater noster* quietly; after this he recites the *Confiteor* in a loud tone of voice, but *tono recto* (*Mag. Chor.*) and *profunde inclinatus*, as at Mass, turning to the assistants at the words *et vobis* and *et vos*. The latter, or rather the whole choir, responds: *Misereatur . . . Confiteor;* the sign of the cross is made at the *Indulgentiam*; then the C. sings: *Converte nos; Deus, in adjutorium* (sign of the cross); the choir sings the *Gloria Patri*, the C. and assistants meanwhile bow to the cross of the altar; the precentors intone the *Miserere*; after the first Psalm has been intoned they sit down and put on the biretta. At every occurrence of the *Gloria Patri* the biretta is taken off and a bow made towards the book.

2. From the *Hymn to the conclusion*. All rise before the Hymn and remain standing until it is completed; the C. sings the *Capitulum Tu autem*, the singers the *Respons. breve*, a precentor intones the Antiphon before the *Nunc dimittis*; *nulla autem fiet altaris thurificatio ad canticum* “*Nunc dimittis*” (*Vesp. Rom.*); the Canticle is not sung like the Magnificat, but chanted

like a Psalm (*Mag. chor.*). The C. afterwards sings *Dominus vob.*, the Oration (*tonus simplex ferialis*—cf. *Mag. chor.*), and again the *Dominus vob.*—A precentor sings the *Benedicamus Domino*, then the C. *Benedicat et custodiat*, etc. at the blessing, signing himself with the sign of the cross at the words *Pater et Filius et Spiritus Sanctus*. For the method of intonation, vid. p. 248, Appendix. Concerning the Antiphon of the B. V. M. see p. 126. The *Pater Noster*, *Ave Maria*, and *Credo*, as well as the Antiphon of the B. V. M., are said at the altar.

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### CHAPTER III. BENEDICTION.

(See p. 103, *Hints.*)

#### ARTICLE I. WITH ASSISTANTS.

##### § I. VESTMENTS.

1. The C. wears either a surplice, stole and cope,—or an amice, alb, stole and cope; he vests in the latter way if the D. and S. assist *in sacris vestibus*, and this, that uniformity may be preserved.<sup>1</sup>

2. The D. wears the amice, alb, stole (*more diaconali*) and dalmatic; the S. the amice, alb and tunic (*tunicella*); neither the C. nor ministers wear the maniple.

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<sup>1</sup> Whenever the priest wears the stole over the alb, its extremities are crossed,—not so in the case of a Bishop.

3. If the C. has but *one assistant* at Benediction, the latter wears a surplice and carries the stole on his left arm (if a priest, he wears the ordinary stole; if only a D., he wears the deacon's stole). The assistant does not usually wear the biretta (vid. *Carpo*, h.l. n. 188 *in fine*).

4. The *color of the vestments* must be *white*, except when Benediction immediately follows Mass, Vespers or Compline (which require red, green or violet). The color of the *humeral veil* must *in every case without exception be white*.

## § 2. THE DEACON (ASSISTANT).

He washes his hands in the sacristy (*convenienter*), and if he does not wear the dalmatic, places the stole on his left arm. He proceeds to the altar as usual (omitting for the most part to take holy water), and either follows the S. and precedes the C., if the altar is very near the sacristy,—or with the S. accompanies the C., holding the latter's cope. If there is but *one assistant*, it is better for him to go in advance of the C., either with head covered or uncovered. Arrived at the altar, after genuflecting, it is customary according to the Roman Rite to adore the Bl. Sacrament for a short while, bowing slightly in the mean time; a prayer similar to the *Adoro te . . . as far as latitas* is sufficient. Then the assistant takes the stole, and, if customary, kisses it (*Decr. Auth.* n. 2990 ad 1). If a priest, he wears the stole as the priest ordinarily does, if a D., he allows the end of the stole to hang down at his right side. Without bowing or

genuflecting he ascends to the altar, spreads the corporal, opens the tabernacle, and folding his hands and stepping somewhat to one side (so as not to turn his back to C.) he genuflects, takes the *custodia* from the tabernacle, places the monstrance upon the corporal with his left hand, opens *first* the monstrance and then the *custodia*, and cautiously (lest some particles be shaken off) exposes the Bl. Sacrament, closes the monstrance and then the *custodia*,<sup>2</sup> moving the latter back to the right hand corner of the corporal or returning it to the tabernacle, this being preferable if the Exposition is to last longer than ordinarily; if the *lunula* is a closed one it is not necessary to leave the empty *custodia* on the corporal. — The D. places the monstrance in the middle of the altar, again steps aside and makes a simple genuflection, takes the monstrance, ascends the step (foot-stool) and puts it on the throne, descends,<sup>3</sup> genuflects on one knee and, turning to his left, goes to the foot of the altar, where he removes the stole and lays it on the altar step.

Then he bows simultaneously with the C. and in the same manner as the C. (*cap. vel corp.*) and rises for the presentation of the incense.

<sup>2</sup> There should be no hesitation in taking hold of the *custodia* and while thus retaining it in one's hand to remove the Bl. Sacrament therefrom; awkward stooping and unnecessary movements of the body are thus avoided.

<sup>3</sup> It is customary in Rome to bow the head before descending from the step after the monstrance has been set in place, as also towards the end before taking hold of the monstrance preparatory to its being placed upon the altar.

The D. allows the thurifer to approach either at his right or left side, presents the spoon to the C. (without the customary *oscula*), while the S. in the meantime holds the extremity of the cope; the D. kneels down with the C. (raising the latter's cope somewhat, lest he kneel thereon), receives the censer from the thurifer and presents it to the C. in such a manner, that with his right hand he places the upper extremity of the chain into the C.'s left hand, and with his left near the cover of the censer he passes the lower end of the chain into the C.'s right hand (the latter placed above the D.'s left hand); he bows with the C., holds the cope during the Incensing, receives the censer and returns it to the thurifer.

If required the D. presents the prayer book to the C., points out the prayer to be said (without rising, however), and in turn receives the book after the C. has finished the prayer. A bow is again made at the words *Veneremur cernui* and at the beginning of the *Genitori* incense is presented. The D. hands the card (book) for the *Oratio de SS.* The latter sung, the D. again puts on the stole, receives the card from the C., rises (without previously bowing), ascends to the altar, genuflects (a little to one side), removes the monstrance from the throne to the altar, and so presents it to the C. (who is standing) that he may conveniently take hold of it at the knob and at the foot; then he arranges the ends of the veil upon the C.'s hands, makes a simple genuflexion, kneels at the edge of the platform, holds the extremity of the C.'s cope during the blessing, bowing meanwhile; then he again

proceeds to the platform, makes a simple genuflection, removes the ends of the veil from the C.'s hands, receives the monstrance and places it on the altar.<sup>4</sup> While the C. and S. descend to the foot of the altar, the D. remains and returns the Bl. Sacrament to the tabernacle.

In returning the Bl. Sacrament, the D. opens the *custodia* and then the monstrance, places the Bl. Sacrament in the *custodia*, closes it as well as the monstrance and moves the latter to one side, opens the tabernacle (without genuflecting), returns the *custodia*, and stepping again to one side, genuflects, closes the tabernacle, folds the corporal and places it in the burse, and (without previous genuflection or bow) turning to his left, descends to the foot of the altar (takes off the stole), genuflects with the C. and S. *in plano*, receives his biretta, presents the C. his (kissing first the biretta and then the C.'s hand), puts his biretta on with the C. and, proceeding immediately before the latter, goes to the sacristy. If the D. and S. have held the extremities of the cope while approaching the altar, they do so now (first exchanging places). In the sacristy the D. and S. make a reverence to the cross and then to the C.

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<sup>4</sup> If the *Caer. Ep.* is followed, the D. will simply take the monstrance from the throne and place it upon the altar, genuflect with the C., who has in the meantime ascended to the platform, and will kneel with the S. at the edge of the platform during the blessing. After the blessing the D. rises, and, while the C. is going to the foot of the altar, he ascends to the platform and places the Bl. Sacrament in the tabernacle.

Note. Should the D. happen to touch the Sacred Host in the act of exposition, he is immediately to purify his fingers, just as the priest does after giving Holy Communion.

### § 3. THE CELEBRANT.

After arriving at the altar and genuflecting with the assistants, he kneels on the lowest step. The D. exposes the Bl. Sacrament and when he has again taken his position at the side of the C., the latter bows profoundly with the D. and S., rises, steps back a little towards the Gospel side (*Caer. Ep.*) and puts incense into the censer, omitting the usual blessing; he kneels again, receives the censer and, bowing before and after, incenses the Bl. Sacrament with three double swings of the censer, which he then returns.

Note. The bows mentioned here are *inclin. profundæ capitis*; in a number of places they are *profundæ corporis*.

If an *Oration has to be sung*, either the singers (*Caer. Ep.* II, c. 33, n. 27) or the C., or, as is frequently done in Germany, the D. and S. sing the *Versicle* preceding the Oration and the choir the *Responsory*; whoever sings the Versicle remains *kneeling*. At the Oration the C. alone (without previously bowing) rises and, bowing his head, sings the *Oremus*, then the Oration and, without bowing, kneels down again.

Note I. The Orations always have the *clausula minor* and hence the *tonus ferialis* (not the *simpl. ferialis*); hence too the *minor third* at the end of the text and of the *conclusio*; if two Orations are sung *sub una conclusione*, the *minor third* occurs only in the *last*.

2. As regards the *number and kinds* of Orations, the established usages are to be adhered to. Benediction

always closes with the *Tantum ergo* and the *Oratio de SS°*. Previous to the *Tantum ergo* it is customary to sing an Oration *de B. V. M.* over and above that proper to the Sunday or Feast; if the latter is a more important Feast of our Lord or Pentecost or the like, the corresponding Prayers should precede that of the Bl. Virgin.

3. To prevent anything like uncertainty or changeableness of action *especially* as regards the *Oratio de B. V. M.* during the Benediction, it is advisable to follow this Rule:

(a) On Feasts (and Octaves) of the Bl. Virgin the Oration of the Feast is taken;

(b) when the choir has sung the Hymn of the B. V. M. appropriate to the season, e.g. the *Salve Regina*, the C. sings the corresponding Oration (*Decr. Auth.* n. 3530 ad 1);

(c) *in all other cases* however (e.g. in the case of the Oration of the Litany during the Forty Hours' Adoration), according to Roman usage the Oration proper to the season is always sung, hence in Advent: *Deus, qui de B. V. M. utero*; from Christmas Day to the Purification: *Deus, qui salutis aeternae*; from the Purification to Advent (even during the Paschal Season): *Concede nos famulos tuos*. Of course the corresponding Versicles and Responsories have to be sung,—hence for the Oration *Concede* always *Ora pro nobis . . .* and this Oration also follows the Litany of Loretto (*Decr. Auth.* n. 3751); instead of the latter, however, regard being had to the season of the Ecclesiastical Year, one or other of the above Orations *de Beata* with the corresponding Versicles and Responsories may be used (*S. R. C.*, Dec. 7th, 1900). During the Paschal Season the Alleluia is not added to the Versicle *Ora pro nobis* and the like (*ibid.* n. 3764 ad 18).

4. It is customary to *stand* during the Hymns, during which those engaged in choir service usually stand; hence during the *Te Deum* (kneeling, however, at the Verse *Te ergo quæsumus*), furthermore during the *Benedictus*, the *Magnificat*, the *Regina Coeli*, during the Hymn *Veni Creator* after the first stanza has been sung; the one who intones the *Veni, Creator Spiritus* stands while he sings these words and then kneels (*Caer. Ep.*). The Rule is: The intonations are always made standing, unless the direct contrary is prescribed.

A bow (either *capitis* or *corporis*) is made at the words *Veneremur cernui*. Incense is put into the censer immediately after or as usual at

the words *Genitori Genitoque*; then follow the Versicle, Responsory and Oratio *de SS°*; then the C. receives the veil, the D. and S. assisting him. When the D. has removed the monstrance from the throne to the altar, the C. ascends to the platform (the S. accompanying him as far as the upper step, where he remains kneeling), the C. makes a simple genuflection to the Bl. Sacrament and standing<sup>5</sup> receives the monstrance from the D., allows the D. to genuflect to the Bl. Sacrament, and turning to the people blesses them in the following manner.<sup>6</sup> He raises the monstrance first from the level of his breast to his eyes (it suffices if the Sacred Host reaches to the level of the eyes), then he lowers the monstrance below his breast, raises it again to the level of his breast, then turns with the monstrance first to the left and then to the right, and again from the right to the middle and immediately to the left, where he returns the monstrance to the D. Then he genuflects on one knee and (going a little to one side so as not to turn his back to the Bl. Sacrament) descends with the S. to the foot of the altar, where he kneels (without, however, bowing) and takes off the veil.—After the D. has closed the tabernacle, or while he is return-

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<sup>5</sup> Aut servatur ritus a *Caer. Ep.* II, c. 33, n. 27 præscriptus; aut juxta praxim Romanam Diaconus Osten-sorium Celebranti tradere vel ab eodem accipere potest, utroque stante (*Decr. Auth.* n. 3975 ad 4). For the Rite of the *Caer Ep.*, vid. above p. 133, Note<sup>4</sup>.

<sup>6</sup> It is not prescribed for the thurifer to incense the Bl. Sacrament during the blessing; the prevailing custom should be followed (*Decr. Auth.* n. 3108 ad 6).

ing to the foot of the altar, the C. rises, genuflects *in plano* with the D. and S., receives his biretta, puts it on and goes to the sacristy.— If but one assistant is present, the C. rises only after the former has removed his stole.

Note 1. During the blessing the monstrance is not to be held with the bare hands, but by means of the veil in such a manner, that both the foot of the monstrance and the hands are covered.

2. The movements during the blessing are to be slow and solemn, the body accompanying each move in its respective direction.

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## ARTICLE II. BENEDICTION WITHOUT ASSISTANTS (cf. Mr. III, c. 8).

### § 1. VESTMENTS.

The same as above; it is to be observed, however, that for *simply exposing* the Bl. Sacrament a surplice and stole suffice; for Benediction the cope is obligatory (*Decr. Auth.* n. 3697 ad 12).

### § 2. RITE.

After a short adoration the C. ascends to the altar and exposes the Bl. Sacrament in the manner described above, only turning to his right when he descends, instead of to the left as in the case of the assistant, and being mindful to step a little to one side, so as not to turn his back to the Bl. Sacrament. The Versicles and Orations follow in the order mentioned above. After the *Oratio de SS.* the C. (with-

out bowing) ascends to the platform, genuflects there on one knee, takes the monstrance from the throne (with or without a bow, as the custom may be), places it upon the altar with the ornamented side towards himself, kneels on both knees and receives the humeral veil, if he has not received it before going to the platform, and, without genuflecting anew, with the extremities of the veil takes hold of the monstrance, the right hand at the upper part of the support, the left at the lower, turns the ornamented side of the monstrance away from himself and gives the blessing either as described above, i.e. facing first to the left, then to the right, then back again to the middle and from that position turning to his left and facing the altar; — or he may turn first to the left, then to the right, and completing the turn, as at the *Orate fratres*, place the monstrance on the altar, kneel down, return the veil, take (without making another genuflection) the Sacred Host from the monstrance and return it to the *custodia*, etc., as mentioned above in the case of the D.

### ARTICLE III. EXPOSITION OF THE BLESSED SACRAMENT WITH THE CIBORIUM.

I. If the Bl. Sacrament is *publicly* exposed with the ciborium instead of the monstrance, the same ceremonies in general, as obtain for the latter case, are observed in the case of the former; frequently, however, the C. wears no cope, but a surplice and stole merely.—For the rest approved usages are to be adhered to.

2. If the ciborium is exposed *privatum* only, i.e. the door of the tabernacle opened and the ciborium made visible, the following is to be observed: a) Even in this case at least six candles are to be lighted; b) the *Tantum ergo* with the *Oratio de SS.* is to be sung or recited. If recited instead of sung, the C. remains kneeling, since standing is prescribed in other cases merely on account of the singing; c) according to the latest decrees the blessing may be given with the ciborium, in doing which the C. is to completely cover the ciborium with the extremity of the humeral veil, and this either by placing the left end first and then the right end of the veil over the ciborium, or by holding the foot of the ciborium with the left end of the veil, raising it from the altar and then placing the right end of the veil over it; the latter method seems to be the better, because thus the ciborium is not held with the bare hands and, moreover, the risk of dislodging the corporal is avoided by first raising the ciborium from the altar; d) the so-called *private* Exposition of the Bl. Sacrament is always allowed, even in public in church and without the sanction of the Ordinary, but never for one's own private devotion (*S. R. C.*).

Note. It is to be observed that quite frequently a piece of cloth is attached to each extremity of the veil, by means of which it is intended the monstrance or ciborium should be held, in order to preserve the veil from injury. Concerning these Dr. Hefele has expressed the following opinion (*Kirchenschmuck*, No. 12, p. 89—1858): *Even from an æsthetic point of view are such pieces objectionable; they are lacking in beauty and dignity and are wholly unbecoming the sacred functions. And just as they offend the æsthetic sense, so too, objectively considered do they*

*merit condemnation. The veil should serve as a covering for both the priest and the Bl. Sacrament which he holds. The veiling of the Bl. Sacrament is primarily intended, that of the priest but secondarily, and the covering of the monstrance with the veil is to signify the deep respect we owe to the Bl. Sacrament, so much so that the priest does not venture to touch with bare hands the vessel in which It is preserved. According to the new arrangement the veil is but an ornament for the priest, while for the monstrance a mere tatter is supposed to suffice.*

## PART III.

### PARTICULAR FUNCTIONS DURING THE ECCLESIASTICAL YEAR.

#### GENERAL REMARKS ON THE BLESSING OF CANDLES, ASHES AND PALMS.

1. According to repeated decisions of the S. R. C. the *C. of the Mass* is to perform the ceremony of Blessing in the respective cases (*excip. Ep. loci*).

2. *Vestments.* a) For the C.: amice, alb, violet stole (the latter *always* crossed when worn over the alb) and violet cope, if available; at all events the chasuble is not to be worn, nor the maniple (*Rubr. Miss. tit. 19, n. 4*); b) for the D. and S.: amice, alb, no maniple (but a violet stole for the D.), no dalmatic nor tunic; *in ecclesiis majoribus*, however, i.e. in cathedrals and collegiate churches and the principal parish churches the *planeta plicata* is worn (i.e. the folded vestment).<sup>1</sup>

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<sup>1</sup> Concerning the use of the *planeta* the following (according to *Rubr. Miss. gen. tit. 19, n. 6*) is to be observed:

a) The S. and D. wear the *planeta* during the entire ceremony of the Blessing of the candles and ashes;

3. The *Dominus vobiscum* as well as the *Oremus* and *Orations* are said *junctis manibus*; wherever required, however, a bow is made to the cross (cf. *Rubr. ad fer. IV. Cinerum*).

4. Each time the C. makes the sign of the cross over the articles to be blessed he places his left hand upon the altar (*Ritus cel. Miss. tit. 3, n. 5*).

5. As regards the tone to be used in the singing of the Orations the Rules given in the Appendix (p. 240) are to be followed, namely, that all the Orations which have the *clausula major* are to be sung *in tono simpl. feriali*, while those which have the *clausula minor*, *in tono feriali*.

6. The incense is put into the censer with the customary blessing: *Ab illo benedicaris*, etc.; the following words are said at the Aspersion: *Asperges me, Domine, hyssopo, et mundabor;*

b) at the Blessing of the palms they remove the *planeta* before the Lesson or Gospel respectively, and put it on immediately after and retain it even during the Procession;

c) the *planeta plicata* is worn at Mass each day during the whole of the Advent and Lent with the exception of the two Sundays *Gaudete* and *Lætare*.—The S. removes the *planeta* before the Epistle and puts it on again after kissing the C's hand.—The D. removes it before receiving the book for the Gospel, and does not put it on until after the Communion, i.e. after he has carried the book to the Epistle side of the altar;

d) each time the D. removes the *planeta plicata* he puts on the *stola latior* instead (the latter being worn over the ordinary stole and in the same manner), and removes it again before receiving the *planeta plicata*;

e) the change of vestments is made either at the credence table or the sedilia.

*lavabis me, et super nivem dealbabor* (*Miss.* and *Rituale*). In this and *every* other similar case the form of the cross is always to be traced, i.e. first towards the middle, then to the left and lastly to the right.

7. During these various Blessings usually more than two candles are lighted (as in the case of the parochial Mass).

### *Special Instructions for Smaller Parish Churches.*

As regards the functions just mentioned as well as those during the entire Holy Week, the *Memoriale Rituum* of Benedict XIII. is, according to repeated decisions of the *S. R. C.*, still in force. How the *Memoriale Rituum* is to be applied in the cases of churches and chapels which are not parish churches, see p. 165 et seq., § 3.

1. Accordingly three or four clerics, i.e. servers are required; these should be *thoroughly drilled* for the various functions,—a greater number may be taken on more solemn occasions.

2. The prayers are *recited*. This is to be done in a loud voice and in a manner befitting the sacred character of the ceremonies and should not be sung by the singers. As usage demands, however, the functions are often performed *with chant*.

3. To add to the solemnity of an occasion any extension of the Instructions given in the *Memoriale Rituum* is allowed, provided such extension is in conformity with the Rubrics, and the *Ordo officii totaque caeremoniarum series et modus* of the *Memoriale Rituum* is in general to be adhered to (*Muenstersches Pastoralblatt*, 1893, 8).

## CHAPTER I. THE BLESSING OF CANDLES.

### ARTICLE I. WITH MINISTERS.

#### § 1. PREPARATIONS.

At the *altar*: The candles which are to be blessed are either on the Epistle side or in front of the altar and uncovered. Generally no flowers are to be on the altar until after the Blessing.

On the *credence table*, besides the usual requisites, a vessel with water and a towel. Nearby the processional cross.

In the *sacristy*, the vestments mentioned above, p. 141.

#### § 2. THE CEREMONY.

a) *The Blessing*. The C. and ministers approach the altar as described for Benediction, p. 130. After the genuflection the D. and S. accompany the C. to the platform, either holding his cope or keeping their hands folded; the C. kisses the altar, goes to the book, and the D. and S. stand respectively to his right and left. This is the position of the D. and S. at *all* these Blessings. Whenever the C. extends his hand for the Blessing, the D. raises his cope a little. The C.'s instructions are given at the bottom of p. 147.

After the fifth Oration incense is put into the censer just as before the Introit at Mass. The D. then presents the aspergill to the C. (with the customary *oscula*) and afterwards the censer;

during the Aspersion and Incensing, the D. and S. (at the C.'s left) hold the extremities of the C.'s cope. Then the three proceed to the middle of the altar for the

b) *Distribution of Candles.* Without making a reverence to the altar they turn to the people; the D. presents the candle to the *Dignior ex clero* for the C. (omitting *oscula*); the *Dignior ex clero* kisses it and standing, hands it back to the C. (without kissing the latter's hand); the C. in turn kisses the candle on receiving it. Then returning the candle, he receives another from the D., which he presents to the *Dignior ex clero*, who (if not a Canon) kneels at the edge of the platform and while receiving it kisses both the candle and the C.'s hand (*Decr. Auth.* n. 2148 ad 5). The D. and S. likewise kneel at the edge of the platform and receive the candle (which the M. presents to the C.) in the manner just described for the *Dignior ex clero*; thereupon the D. and S. take their positions at the side of the C., the D. at his left, and the S. at his right, place their candles on the altar, the S. holds the C.'s cope, the D. presents the candles; it is not necessary that he should kiss each candle.

At the *distribution* of the candles it is proper for the clerics to approach the altar in pairs; they then kneel at the edge of the platform and kiss the candle first and then the C.'s hand. The candles are distributed to the people at the communion railing (women kiss the candle only, not the C.'s hand,—*Mer. et al.*). The candles may be distributed either lighted or otherwise.

During the distribution of candles the choir sings the Antiphons indicated in the Missal.

After the distribution the C. washes his hands, and this on the platform at the Epistle side of the altar, if he has distributed the candles merely at the altar; — but if he has also distributed them at the communion railing, he washes his hands at the foot of the altar steps at the Epistle side, the D. and S. meanwhile holding the cope. Then he says the Antiphon and Oration *Exaudi*, the D. and S. standing at his right and left respectively; if, however, the *Flectamus genua* and *Levate* have to be sung, as may happen if the 2nd of Feb. falls on a week day after Septuagesima, they go for this purpose to the positions customary during the Orations. Thereupon follows

c) the *Procession*. Incense is put into the censer at the middle of the altar, as usual; the C. again turns to the altar. The D. places a lighted candle in the C.'s right hand (with the usual *oscula*), then takes his own with his left hand while his right rests upon his breast, turns to the people and sings in a tone proper to the Versicle: *Procedamus in pace*; he again faces the altar, the choir answers: *In nomine Christi. Amen.* In the meantime the S. descends to the foot of the altar, genuflects on the lowest step and goes for the processional cross (the image of the cross always turned in the direction in which the S. faces), and with two acolytes takes his position a few paces removed from the altar. Thereupon the C. and D. (without making a reverence) descend, genuflect *in plano*, put on their birettas, and the Procession advances. The thurifer is

first, the S. follows between two Ac. with candlesticks, then the clerics, lastly the C. with the D. at his left (the latter need not hold the C.'s cope).

On returning to the altar the D. hands his candle to the M., receives the C.'s candle, kissing the latter's hand first and then the candle, returning the latter to the M. The S. in the meantime carries the cross to its place and taking his biretta returns to the left of the C.; the three genuflect, put on the biretta and go to the sacristy, where they vest for High Mass.

Note. 1. If no other priest is present besides the officiating ministers, the C. presents himself with the candle, i.e. kneels in the middle and takes the candle from the altar table.

2. At Mass while the D. is singing the Gospel, the C. holds the lighted candle in his hand; those in the choir hold lighted candles in their hands during the singing of the Gospel and also from the Consecration until after the Communion,—but this occurs only if the Mass is *de Beata*.

The Procession on Candlemas day and Palm Sunday is not strictly binding in churches where choir service is not obligatory (cf. *Muenstersches Pastoralblatt*, 1892, 27, and *Falise*, h. l.).

## ARTICLE II. WITHOUT MINISTERS.

### § I. THE CEREMONY.

The C. vests in the manner just described, ascends to the platform, kisses the altar as usual, goes to the book (previously opened) and says the Prayers, always keeping his hands folded (even at the *Oremus*, etc.); a bow is made to the cross whenever the name of *Jesus*, etc. occurs;

while blessing the candles, the left hand always rests on the altar. The usual method is followed in putting incense into the censer: *Ab illo bened.*, etc.; the formula of Aspersion is: *Asperges me, Domine*, etc.

Immediately after the Incensing, the C. proceeds to the middle of the altar and kneeling down takes the candle from the altar, previously placed there by one of the servers, kisses it and returns it to the server, or if another priest is present, the latter standing on the second step, hands the candle to the C. who has now turned to the people; the priest first kisses the candle, and after him, the C., in receiving it kisses it likewise (the kissing of the hand is omitted). The C. then gives the candle to a server or the M. While the singers chant the Antiphon *Lumen ad revel.*, etc., the C. remains in the middle and distributes the candles immediately.

If, however, the singers do not sing the Antiphon, the C. returns to the Missal immediately after returning his candle and says the Antiphon and Psalm, returns to the middle, and bows to the cross and distributes the candles; those who receive the candles, according to the Missal kiss first the candle and then the C.'s hand.

Note. The candles (either lighted or otherwise) are distributed beginning at the Epistle side.

After the distribution the C. washes his hands on the platform at the Epistle side of the altar, if the distribution has occurred merely at the altar, otherwise he goes to the credence table to wash his hands (concerning the distribution of

candles to the people, vid. p. 145) ; he then says : *Exsurge, Domine*, etc., and the Oration ; the *Flectamus genua* is added when Feb. 2nd falls on a week day after Septuagesima.

## § 2. THE PROCESSION.

The C. goes to the middle of the altar, where he receives the candle, then he turns to the people and says (sings) : *Procedamus in pace*; the servers answer : *In nomine Christi. Amen.* The Procession commences, first the cross-bearer, then the C. with the other servers and reciting the appropriate Antiphons. He wears the biretta. All (excepting the cross-bearer) carry lighted candles, and these in the hands which are on the outer side of the line of advance, hence, those who are on the left side carry them in their left hands. — After the Procession, which may take place inside or outside the church, the C. concludes the Antiphons at the foot of the altar, then goes to the credence table or to the sacristy, removes the cope and vestments for Mass. In the meantime the sacristan places flowers upon the altar.

During the Gospel and from the Consecration until after the Communion, the acolytes unless otherwise engaged, hold lighted candles in their hands, — but this only, if the Mass is *de Beata*.

Note. The *formula for the Blessing of St. Blase* (Feb. 3rd) according to the latest edition of the *Rituale Romanum* is as follows : “*Per intercessionem S. Blasii Episcopi et Martyris liberet te Deus a malo gutturis et a quolibet alio malo. In nomine Patris et Filii et Spiritus Sancti. Amen.*”

The *S. R. C.* also approved the following formula on

March 20th, 1869 (*Decr. Auth.* n. 3196): "Per intercessionem S. Blasii liberet te Deus a malo gutturis. Amen."—For this Blessing it is customary to use candles blessed on the preceding day (cf. the *Decrees* just mentioned).

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## CHAPTER II. ASH WEDNESDAY AND THE HOLY SEASON OF LENT.

### § 1. THE BLESSING OF THE ASHES.

1. The Blessing of the ashes is very similar to that of the candles; *vid. above*, pp. 144, 147. The priest says the Antiphon *Exaudi*, etc., the *Immutemur* also.
2. Besides the prescribed Blessing of ashes before the principal Mass they may be *privately* blessed early in the morning by a priest in surplice and stole and then distributed; but this priest may not give himself the ashes (*Decr. Auth.* n. 2704 ad 5). The Blessing takes place with incense, etc., as usual.

3. The C. spreads the ashes *on the head* in the form of a cross, i.e. in the case of clerics on the tonsure, of laics on the hair, if expedient; otherwise on the forehead, but never on the covering of the head.

### § 2. MASS DURING LENT.

1. If no *Tract* is indicated for a Festal or Votive Mass, it is to be selected from a corresponding *Commune*. The *Tract* begins to take the place of the *Alleluia* and *Versicles* on Septuagesima, but does not supplant the *Gradual*.

2. The *Oratio super populum* is said after the *Postcommuniones* in the following manner (*Mer.*, In fer. IV. Cin.): Observing the usual ceremonies, the C. says for the third time *Oremus*, then with his hands folded and bowing profoundly to the cross he continues: *Humiliate capita vestra Deo*, then standing erect and with his hands extended he says the Oration as usual. This method seems to agree best with the statement of the Rubric (*Rit. cel. tit. 11, n. 2*) as well as with the *General Rule*, that all the profound bows of the head are to be directed to the cross. *Vid. above*, p. 3, Rule 1.

### § 3. THE VEILING OF THE PICTURES.

1. From the first Vespers of Passion Sunday (hence from the forenoon of the preceding Saturday) until the Gloria on Holy Saturday, the crosses, as well as the pictures and statues of our Lord and of the Saints are to be covered a) on the altars; b) in other parts of the church, where such pictures and statues are set up not so much for ornamentation as for the *devotion* of the faithful.—*Caer. Ep., Miss., Decreta*.

2. Statues and pictures *not located on the altars* may under certain conditions remain unveiled, e.g. a statue of St. Joseph during the month of March, during which the Saint is particularly honored (*Decr. Auth. n. 3448 ad 11*).

3. The *stations* also are *not* to be veiled (*ibid. n. 3638 ad 2*).

## CHAPTER III. PALM SUNDAY.

## ARTICLE I. WITH MINISTERS.

## § 1. PREPARATIONS.

At the altar, near the steps at the Epistle side, a table, covered with a white cloth, whereon are placed the palms.

On the credence table, besides what is ordinarily required, a vessel with water and a towel.

Nearby the processional cross with some cord (to tie the palm).

## § 2. VESTING.

The C. wears the alb, violet stole and cope, but *not* the maniple. The D. and S. according to the Missal (*Rubr.* tit. 19, n. 6), do not wear the dalmatic and tunic when they assist at the ceremonies in *smaller* churches, but the alb and maniple (for they are to sing the Gospel and Epistle respectively); the D. wears the stole also.—In the *larger* churches on the other hand both wear the *planeta plicata* (*Miss. loco cit.*).—*Vid.* p. 141, Note.

## § 3. THE CEREMONY.

a) The *Blessing of the Palms*. At the conclusion of the Asperges, the D. and S. accompany the C. to the platform and (without genuflecting) go to the book with him, and stand at

his right and left side respectively. During the first Oration the S. leaves the altar, removes the *planeta plicata*, goes to his position for the singing of the *Lesson* (observing all that is prescribed for the singing of the Epistle, including the kissing of the C.'s hand). Then he puts on the *planeta plicata* and takes his position at the left of the C.—The D. now descends from the platform, removes the *planeta plicata*, receives the book of Gospels, and going to the middle, ascends and places the book upon the altar; then (without genuflecting) he goes to the right of the C. and presents the incense (*Benedicite*, *Pater Rev.*), the S. meanwhile holding the C.'s cope. Thereupon the S. descends to the foot of the altar, while the D. as usual kneels at the edge of the platform for the *Munda cor meum*, then takes the book of Gospels, asks for the C.'s blessing (the position being such that the D. has the altar to his *left*,—or better, the D. will kneel at the edge of the platform near the C.); then he goes to the side of the S., genuflects with him and sings the Gospel, incenses the book, which is carried to the C. to kiss, just as at the High Mass. They both genuflect in the middle and go to the right and left side of the C. as before. According to most authors the maniple is removed immediately before the Procession. They say the *Sanctus*, etc. with the C.; the D. raises the C.'s cope whenever the latter extends his hand for the blessing, and presents the incense, etc. with the customary *oscula*.

At the *distribution of palms* the D. and S. stand next to the C., the S. at his right side (holding

the cope), the D. at his left side, presenting the palms to the C.; the D. and S. receive their palms after the *Dignior ex clero* has received his, the latter presenting the palm to the C. in the manner described above, p. 145. Concerning the distribution of palms to the people, *vid. p. 145, under b).* After the distribution of the palms the C. washes his hands and sings the last Oration, the D. and S. again standing at his right and left side respectively; they then go to the middle.

b) The *Procession*. Incense is put into the censer at the middle of the altar, as usual, the D. presents the palm to the C. (with the usual *oscula*), takes his own palm, turns to the people and sings (after the S. has obtained the cross and taken his position with the two Ac.) in the tone proper to the Versicle: *Procedamus in pace*; then the C. and D. (without making a reverence) descend to the foot of the altar, genuflect *in plano* and put on their birettas; the D. walks at the C.'s left, without holding the cope.

After the Procession the C. removes the cope, puts on the chasuble; the three put on the maniple.

c) The *Mass*. When the S. in singing the Epistle reaches the words: *In nomine Jesu*, etc., he kneels *unico genu et sine mora* (*Mr.*) but all the others *utroque genu* until the words *infernorum* (*Caer. Ep. h.l.*); this refers to the C. also, who therefore shall not have genuflected at these words, while reading the Epistle (*S. R. C.*, May 29th, 1900. *Urgell.*).

d) *Special remarks on the Passion.* i. Ac-

cording to the *Caer. Ep.* the Passion is not to be sung by the C. assisted by the ministers, but by three other deacons. Wherever this is possible, it is to be conducted in the following manner: While the *Tract* is being read the *three deacons*, vested in alb, stole (*more diaconali*) and maniple of violet color, leave the sacristy, each carrying the book of the Passion (preferably no biretta); they proceed in this order a) *evangelista*, b) *turba*, c) *Christus* (*Caer. Ep.*); the M. or an Ac. precedes them. Arrived at the altar, the *evangelista* goes to the right, the *turba* to the left, and *Christus* remains in the middle, they all genuflect to the altar (but make no bow to the C.—vid. *Carpo* and *Mr.*, 2. edition), and in this manner<sup>1</sup> take their positions at their stands. They keep their hands folded. As soon as the *evangelista* begins to sing, i.e. immediately after the *Tract*, the whole choir rises (all holding their palms in their hands). The C., D. and S., who have been sitting during the singing of the *Tract*, rise and go *per breviorem* to the Epistle side of the altar (no genuflection), where they take the position usual at the Introit.—The D. presents the palm to the C., who then reads the Passion, slightly turning in the direction of the three deacons (*Caer. Ep.* II, c. 26, n. 5), until he comes to the *pars Evangelii*, without kneeling at the words *emisit spiritum*;—when he has reached this part, the D. proceeds to the left of the C.,

<sup>1</sup> *The Caer. Ep.* allows the *evangelista* to stand in the middle for the reason, very likely, that it presupposes but one book available, and this the *evangelista* uses most.

the S. to the left of the D., the three standing in a line and facing the deacons of the Passion; at the name of *Jesus* all bow to the cross, at the words *emisit spiritum* the three kneel, each on the step on which he is standing (*Caer. Ep.*), the three deacons in the direction of their books, the C., D. and S. towards the altar (*Rubr. Miss. tit. 17, n. 4*). When the *evangelista* rises, the others also rise.—At the end of the Passion the three deacons stand in a line and genuflect to the cross on the altar and return to the sacristy in the order in which they came. The C., D. and S. return their palms, the S. carries the book as usual, the C. says the *Munda cor . . .* and *Jube, Domine* in the middle of the altar and then reads the Gospel. The D. in the mean time has removed the *planeta plicata* and put on the *stola latior*; he carries the book of Gospels to the altar, presents the incense, says the *Munda cor . . .* asks the C.'s blessing and proceeds to sing the Gospel. The S. takes his usual position and holds the book. The acolytes assist without candlesticks. There is no *Dominus vob.*, nor *Sequentia s. Evangelii*, but the D. immediately incenses the book and sings: *Altera autem die . . .* The C. stands in his usual position, facing the D., but holds the palm in his hand; after the Gospel the M. receives the palm from the C., before the latter is incensed.

2. If the *three deacons are not available* for the singing of the Passion, the C. may chant it with the D. and S. (if the latter is a priest or deacon), or with two other priests or deacons

(cf. *Decr. Auth.* n. 2740 ad 2; n. 3804 ad 3). The following is in this case to be observed:

a) The C. must always take his position at the *Gospel side, even on Good Friday (ibid.)*. The latter observation is to be noticed, since there are several authors who allow the D. to chant the Passion of Good Friday at the Epistle side of the altar.

b) The C. usually takes the part of *Christus* in the singing of the Passion and recites the other parts in a medium tone of voice, just as he reads the Gospel during a solemn High Mass.

γ) When he reaches the *pars Evangelii* he goes to the middle, says the *Munda cor . . .* and the *Jube, Domine . . .*, returns to the book to read the Gospel, the S. stands at his side, as usual, the D. receives the book of Gospels, etc., as described above.

δ) The D. and S. do not wear the *planeta plicata* during the chanting of the Passion, but the S. wears a deacon's stole (not the *stola latior*, not even the D.).

ε) The D. and S. in chanting the Passion do not face the C., but turn a little to one side, very similar to the D.'s position during the singing of the Gospel and in about the same place (*Decr. Auth.* n. 3804 ad 3).

3. The part of the *turba* instead of being chanted by one, may be chanted by a chorus of singers (*Decr. Auth.* n. 4044 ad 2).

4. In the *Missa cantata* the Passion is merely read aloud, but always *in cornu Evangelii*, with the exception of Good Friday.

## ARTICLE II. WITHOUT MINISTERS.

## § I. THE BLESSING OF THE PALMS.

The C. wears a violet stole, maniple<sup>2</sup> and cope (if available). In approaching the altar, the Ac. with holy water goes first; the C. follows with two other acolytes; the *Aspersio aquae* is as usual. After the Apersion the C. ascends to the altar, kisses it and goes to the Epistle side, where all the Prayers, etc. are said, as indicated in the Missal.

*Particular observations:* a) At the *Lesson* the C. places his hand upon the book; at the end of the *Lesson*, *Deo gratias* is said (*Rubr. Miss.* tit. 10, n. 1). b) The Gospel is read (sung) at the *Epistle side* of the altar and this in the customary manner, i.e. the C. remaining in the same position says, while bowing to the cross, the *Munda cor* and *Jube Domine*, then *Dominus vobiscum*, *Sequentia s. Evangelii*; makes the sign of the cross, as usual, and at the end of the Gospel kisses the book and says: *Per Evangelica dicta*. c) The Prayers of the Blessing now follow, before which the C. removes the maniple. d) The C. keeps his hands folded during the *Preface* also (*Memorale Rituum*); he bows at the *Sanctus*, and makes the sign of the cross at the *Benedictus* (*Falise et al.*).

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<sup>2</sup> *Memor. Rit.*: This is an exception to the Rule of the Missal (tit. 19, n. 4; *cum utitur Pluviali, semper deponit Manipulum*), the reason being, that the C. is to read the Epistle and Gospel first and then begin the Blessing of the palms.

## § 2. DISTRIBUTION OF PALMS.

If another priest is present, the C. facing the people receives the palm from him; both stand during this ceremony and kiss the palm (but not the hand); the C. hands the palm either to the M. or an Ac. and returns to the book, reads the Antiphons, which however need not be done if the choir sings the Antiphons, but in the latter case the distribution of palms takes place immediately. All receive the palms kneeling at the edge of the platform, kissing the palm first and then the hand of the C. (*Miss.*); the servers assisting the C. hold his cope during the distribution. The distribution of the palms to the people occurs in a manner similar to that of the candles, described on p. 145. After the distribution the C. washes his hands at the Epistle side (either on the platform or below), then says the last Oration, during which a server fastens the palm to the processional cross.

Note. If no other priest assists at the ceremony, the M. places the palms intended for the C. and servers upon the altar immediately after they have been blessed; the C. proceeds to the middle, kneels on both knees, takes his palm from the altar, kisses it, rises and returns it to the M. (*Mem. Rit.*).

## § 3. THE PROCESSION.<sup>3</sup>

The C. first puts incense into the censer at the middle of the altar (*Ab illo benedicaris*, etc.),

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<sup>3</sup> As to whether the Procession is obligatory or not, see above, p. 147, Note, 2.

then holding the palm in his hand and turning to the people he says (sings) : *Procedamus in pace*. The Procession now advances; the cross-bearer is first, the singers (if present) follow, and after them the C. with two acolytes. If several acolytes are available, the thurifer leads, the cross-bearer follows between two acolytes with candlesticks, then the singers and last of all the C. (who descends to the foot of the altar, genuflects *in plano* and puts on his biretta). During the Procession the C. holds the palm in his right hand, and in his left the book from which he recites the Antiphons with the acolytes.—If possible, the Procession advances beyond the church door. When the Versicles have been sung outside, the cross-bearer knocks at the door with the lower end of the cross; the door is then opened, the cross-bearer enters, the C. follows and, alternating with the servers, says *Ingrediente Domino*, if the choir does not sing it. The Procession comes to an end at the high altar; the cross-bearer puts the cross in its place, the C. goes to the Epistle side *in plano* or to the sacristy, removes the cope and puts on the maniple and chasuble. *Mass follows*. The Passion is read at the Gospel side, the last part *Altera autem die* alone being sung and this in the tone proper to the Gospel. The C. does not hold the palm while reading the Passion but the acolytes *may* do so (*Memor. Rit.*).

## CHAPTER IV. TENEBRAE DURING HOLY WEEK.

### § 1. PREPARATIONS.

If expedient, the Bl. Sacrament is to be removed from the altar and the tabernacle left open (*AA.*). On the altar only the cross and six yellow candles. At the Epistle side, where the Epistle is usually sung, the triangular candle-stick with fifteen yellow candles (*Caer. Ep.*).<sup>4</sup>— In the middle of the choir a stand (uncovered) for the book of Lamentations.

### § 2. RITE.

The officiating priest vested in surplice (without stole but wearing the biretta) goes to the altar, preceded by several servers. On arriving at the altar they genuflect to the cross; this includes the one who officiates, unless he is a Canon (vid. *Rule*, p. 2). The *Aperi*, etc. is said kneeling; they then go to the sedilia, where the *Pater Noster*, *Ave Maria* and *Credo* are said; then the *Antiphon* is said and the *Psalm* intoned by a chanter; they sit down at this intonation. In a number of places the *Pater Noster*, *Ave Maria*, and *Credo* are said while kneeling at the foot of the altar, and the Antiphon immediately on arriving at the sedilia.

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<sup>4</sup> In a number of places, Rome included, the candle at the top is white—as symbolic of our Lord.

Note. 1. It is customary to sit during all the Psalms and Lessons and to stand only at the *Pater Noster* before the *Lessons* (*Caer. Ep.* II, c. 22, n. 8).

2. All kneel from *Christus factus est* until the end (*ibid.*).

3. The one who intones *stands* during the intonation, unless the contrary is expressly stated; those who read the Lessons go to the book-stand, genuflecting on arriving and leaving.

4. After every Psalm one of the lights on the triangular stand is extinguished, beginning first at the bottom one on the Gospel side, then the corresponding one on the Epistle side and then repeating in this order (*ibid.* n. 7.).

While the *Benedictus* is being intoned all rise and make the sign of the cross; at the verse *Ut sine timore* an Ac. extinguishes the outermost candle on the ledge at the Gospel side of the altar, then the corresponding one on the Epistle side, then the next one on the Gospel side, etc. At the same time all the lamps in the church with the exception of the sanctuary lamp are to be extinguished (*ibid.* n. 11).

During the Antiphon after the *Benedictus* the officiating priest goes to the altar with the servers and kneeling intones the *Christus factus est* and *Miserere*; at the same time an Ac. takes the candle at the top of the triangle and standing at the Epistle side, elevates it (*accensum cereum elevata manu sustinet super cornu Epistolae altaris*) and at the commencement of the Versicle *Christus factus est* hides it behind the altar *vel alio modo* (*Caer. Ep.*), until after the Prayer *Respic, quasumus.*

According to the *Caer. Ep.*, the *Miserere* is to be said *flebili voce* and according to the Breviary *aliquantulum altius*, i.e., judging from the context, somewhat louder than the *Pater noster*.

which is said quietly; this method seems to be the obvious and proper one.

The officiating priest kneels while reciting the Prayer *Respice, quæsumus (capite aliquantulum inclinato — Caer. Ep., and simili voce — Brev.)*. After the Oration a sign is given with the clapper, until the Ac. reappears with the lighted candle (*donec cereum accensum in medium proferat — Caer. Ep.*) and places it upon the triangular candlestick.— All then repair to the sacristy.

The candle is extinguished by the sacristan after the ceremonies (cf. *Mer. h.l. § 7 in fine* and *Kunz*).

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## CHAPTER V. GENERAL OBSERVATIONS FOR THE SACRED TRIDUUM.

### § I. THE GENUFLECTIONS TO THE CROSS DURING HOLY WEEK.

The following direction is frequently read: During the last three days of Holy Week a genuflection is to be made in passing before the cross. The following however, is the proper practice in this regard:

1. According to the Rules given on p. 2, all the clerics (Celebrant, Canon and Bishop excepted) are during the *whole course of the year* to genuflect toward the cross while assisting at a function; hence during Holy Week also; e.g. the singers, who assist in the choir at the chanting of the *Tenebrae*; those, too, who vested in sur-

plice pass by the high altar on their way to a side altar for the Adoration of Bl. Sacrament, etc.

2. Comformably to the *Decr. Auth.* n. 3049 ad 5, *all without exception*, even the Celebrant, Bishop and Canon, are to genuflect to the cross, beginning with the Adoration of the cross on Good Friday until None on Holy Saturday inclusively (hence until the Blessing of the New Fire exclusively).— During the same period the customary reverences made in the choir are omitted (*ibid.* n. 3059 ad 27).

## § 2. THE “HOLY SEPULCHRE.”

Concerning the *meaning and character of the Adoration and Reposition of the Bl. Sacrament* at a special altar on Maundy Thursday and Good Friday, the Sacred Congregation of Rites has in the *General Decree* of Dec. 15th, 1896 (*Decr. Auth.* n. 3939) given the following important decisions:

1. This solemnity is to represent the Burial of our Lord as well as the Institution of the Holy Eucharist.

2. Statues and pictures of our Lady of Sorrows, of St. Mary Magdalen, of the Guards at the Sepulchre, etc., may not serve as decorations for the altar of the Bl. Sacrament. If, however, such representations *have been customary from time immemorial, they may be tolerated by the Ordinaries.*

3. All previous ordinations contrary to this Decree are revoked.

### § 3. PARTICULAR OBSERVATIONS.

1. The *Ritus solemnis* may be observed not merely in parish churches, but everywhere, provided a sufficient number of *ministri sacri et inferiores* be in attendance.

2. In *parish churches*, where a sufficient number of ministers is wanting, the sacred functions on each of these three days not only may, but must be carried out according to the *Memorale Rituum* of Benedict XIII.

3. In *other churches* (i.e. *non parochialibus*) the *Memorale Rit.* may be observed in this case, with the approbation of the Holy See (*Decr. Auth.* n. 3390 and n. 4049 ad 1).

4. In these churches (*non parochialibus*) the functions of Holy Saturday may be omitted, but not those of Maundy Thursday and Good Friday (*ibid.* 4049 ad 1).

5. In parish churches, where the required number of acolytes is not available, a Low Mass (without the Consecration of a second host and Procession) may be said on Maundy Thursday with the sanction of the Ordinary (*petita quotannis venia*) — *ibid.* n. 2616 ad 1.

6. In the *chapels of religious* or in their *churches* (provided the doors are closed to externs) the superior of the religious community (or the confessor in the case of nuns) may say a Mass on Maundy Thursday, at which the members of the community receive the Paschal Communion. This permission may not, on the one hand, be extended to other pious communities or

seminaries, and, on the other hand, the phrase *quoad regulares proprie dictos* is not to be taken in the strict meaning of Canon Law, but refers to all those religious congregations which have the approbation of the Apostolic See (cf. *ibid.* n. 2799 ad 2 and 4049 ad 2).

7. There is no prohibition to the effect that Holy Communion may not be given to the faithful at an earlier hour on Maundy Thursday by a priest vested in surplice and white stole.

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## CHAPTER VI. MAUNDY THURSDAY.

### ARTICLE I. SOLEMN RITE WITH MINISTERS.

#### § I. PREPARATIONS.

In general all the preparations are to be in keeping with the solemnity of the ceremonies.

1. On the *altar*: Six white candles, the altar cross veiled with a white cloth; flowers.

2. On the *credence table* the usual requisites for High Mass; besides these, a second chalice (and this *amplior et pulchrior ceteris*—*Caer. Ep.*) with paten and pall; a rich white veil for this chalice and white silk ribbon. On the paten to be used at Mass, two large hosts (and if required, the ciborium with hosts should be on the table); moreover a communion cloth, white stoles for the priests, a humeral veil for the C., a cope and candles. Near the credence table the processional cross *velata velo violaceo* (*Caer. Ep.*), bells and clappers.

3. *Repository of the Bl. Sacrament.*

a) This is according to the *Caer. Ep.* to be *intra ecclesiam*; according to the *Missal*, *in aliqua capella ecclesiae vel altari*.

b) Its decoration. “*Praeparandum ornandumque quo pulchrius magnificentiusque poterit multis luminibus (s. lampadibus — de Herdt) ornatum*” (*Caer. Ep.*); the *Missal* prescribes nearly the same.

c) On the altar of the repository are six candlesticks with wax candles (*Caer. Ep.*), midway between them a small tabernacle (*urna s. capsula elegans* — *Memor. Rit.*) for the Sacred Host. There is *no cross* on this altar; a corporal is in the tabernacle as well as on the altar (*Missal*).

4. In the *sacristy*. Besides the usual requisites for High Mass, another amice, alb, cincture, white tunic for the second S., who is to carry the cross (or if the latter cannot be had, a cleric vested in surplice carries the cross).—Violet stoles for the C. and D. to be used during the stripping of the altars.—Finally a canopy (*baldachinum per pulchrum* — *Caer. Ep.*).

Note. The *baldachin* only is prescribed for the Procession with the Bl. Sacrament, yet it is well to note the observation of *Mer. I*, 191: *Donec Celebrans Sacramentum apud altare et in Presbyterio sustinet, non oportet eum comitari parvo umbraculo.*

5. There should be a *suitable place* for the *ciborium*; this may be either the small tabernacle mentioned above (*Memor. Rit.*) or preferably a domestic chapel, so that in obtaining the Holy Viaticum for the sick the Adoration of the Bl. Sacrament may not be interfered with (*Decr.*

*Auth. n. 4049 ad 4*), and for this reason, moreover, that the Bl. Sacrament should, according to the Roman Rite, no longer remain in the church after the ceremonies of Good Friday (this is symbolic of the Church's grief at the death of and temporary separation from her Divine Spouse)

## § 2. THE MASS.

The Psalm *Judica me* and the *Gloria Patri* at the *Introit* and *Lavabo* are omitted (*Rubr. Miss. ante Dom. Pass.*).—At the intonation of the *Gloria* the bells are rung; they then cease to be rung until the intonation of the *Gloria* on Holy Saturday; the organ may be played during the entire *Gloria*, but after that not until Holy Saturday (*Decr. Auth. n. 3515 ad 4*). The *Gloria* and the corresponding *Ite, missa est* are solemnly sung. As regards the rest of the Mass until the *Agnus Dei*, the usual ceremonies take place, hence the *Incensing of persons*, etc.

If *small hosts* are to be consecrated, the M. takes the ciborium containing them to the altar, at the same time the S. takes the chalice.—As regards the D.'s part, vid. p. 72, Note<sup>35</sup>, and p. 75, Note<sup>38</sup>.

The use of the *clapper* at the *Sanctus*, *Consecration*, etc., is not prescribed, but customary.

The *Agnus Dei*: *Pax non datur*; but the D. and S. immediately change places. Two acolytes are to be in readiness to present the stoles to the priests; two are to hold the communion cloth. When the C. says: *Domine, non sum dignus*, the M. (or in the absence of the latter, the S.) car-

ries the *second chalice with appurtenances* to the altar; when the C. has received the Precious Blood, the S. and D. genuflect, change places, genuflect again and the D. uncovers the second chalice; the C. then genuflects with the D. and S. and cautiously places the Sacred Host (large) in the chalice, which the D. holds above the corporal; the three then genuflect. The C. purifies the corporal, where the second Sacred Host lay and then the paten over the chalice which was used at Mass; the D. covers the latter with the pall. The C., D. and S. again genuflect; the C. and S. step towards the Gospel side, but do not kneel down; the D. goes to the middle and prepares the chalice into which the Sacred Host has been laid (the chalice of course is to remain on the corporal), he first covers it with the pall, then upon this places the inverted paten and over this the *veil*. With the silk ribbon he ties the latter above the knob of the chalice, while the C. in the mean time holds the middle and fourth fingers of his right hand upon the veil; then the D. "reverently" (*Caer. Ep.*) places the prepared chalice in the middle of the altar and somewhat towards the tabernacle, while the chalice used at Mass is placed in the direction of the Gospel side, but not beyond the corporal (the paten of the latter chalice, because already purified, may lie outside the corporal). *Holy Communion is now solemnly given* (vid. above, p. 77, Note <sup>39</sup>).

When the D. has placed the ciborium in the tabernacle after the giving of Holy Communion, he changes places with the S. (genuflecting *in termino a quo* and *ad quem*). The C. receives

the Ablutions without leaving the middle of the altar and the Mass proceeds as customary *coram Sanctissimo* (vid. p. 99).

At the *Last Gospel* the C. *non signat altare, sed se ipsum tantum* (*Miss.*). At the *Et Verbum caro . . .* he genuflects towards the Bl. Sacrament. Meanwhile candles are distributed to the clergy; the cross-bearer (a second S. vested in a tunic or if the latter is not present, a cleric in surplice) enters the choir and after making a *prostratio* to the Bl. Sacrament, takes his position near the processional cross. The C., D. and S. genuflect on the platform towards the Bl. Sacrament and proceed *a latere ad sedilia*; the D. and S. remove the maniple; the C. both chasuble and maniple and receives the cope from the M. (the other vestments are taken to the sacristy either by an Ac. or the sacristan). After disposing of the maniples, the acolytes immediately take their candlesticks, the second S. the cross and the latter accompanied by the acolytes takes his position at the entrance of the choir, but still faces the altar. The C. accompanied by the D. and S., who hold the extremities of his cope, goes to the middle, where the three make a *prostratio in plano* and kneel on the lowest step. Then incense is put into the censer (the customary *oscula* and *blessing* of the incense being omitted) and the Bl. Sacrament is incensed with one of the censers; the C. then receives the humeral veil and the three ascend, the C. and S. kneel at the edge of the platform, while the D. goes upon the platform, and turning a little to one side genuflects to the Bl. Sacrament, takes

hold of the chalice with his left hand *infra pedem* and his right below the *cuppa*,<sup>1</sup> turns to the C. and *standing* presents the chalice to the C. who is still *kneeling* (*Caer. Ep.*); the C. bows and receives the chalice with his left hand at the knob, and his right hand placed on top; the D. places the ends of the veil over the chalice and the hands of the C., genuflects on one knee, rises, the S. and C. rising likewise; the C. holding the Bl. Sacrament turns to the people from his position on the platform, the D. goes to his right, the S. to his left.<sup>2</sup> As soon as the C. rises with the Bl. Sacrament the singers begin the *Pange lingua* ("statim" *Caer. Ep.*), and the Procession advances. The cross-bearer accompanied by two acolytes precedes, they are followed by singers and clerics moving in pairs, each holding a lighted candle in the hand on the outer side of the line of advance; all except the cross-bearer and the two accompanying acolytes, make the *prostratio* in common before the Procession starts; after the clerics come the thurifers, who, turning partially to the Bl. Sacrament, incense It as they advance; lastly the C. with the Bl. Sacrament between the D. and S., who hold the extremities of the cope. The canopy-bearers receive the C.

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<sup>1</sup> In general in a manner just reverse of that of the C.—the D. should therefore be on the alert and consider how the C. is to receive the object concerned.

<sup>2</sup> According to Roman usage the C. may, unless a Bishop, receive the chalice while standing (having first genuflected), just as he does at solemn Benediction; so, too, at the end of the Procession, the C. may while standing, present the chalice to the D., likewise standing (vid. above, p. 132).

outside the choir.—The Procession may not leave the church, but it is proper to take the longer way within the church.

The C. may recite the Hymn or Psalms with the D. and S. The choir sings as far as the *Tantum ergo*, but may, if need be, begin again at *Nobis natus*, etc. (*Mr.*). *Arrived* at the repository, the cross-bearer and acolytes take such a position that in returning to the sacristy they may be first, and they turn towards the Bl. Sacrament; the *Digniores* of the clerics stand next to the altar. The C. and S. ascend to the upper step, the D. goes upon the platform, where he kneels on both knees and receives the chalice,—with his right hand *infra cuppam*, and his left *ad pedem*—the C. *standing* while he presents the chalice to the *kneeling* D. (the latter may stand, as in the case above); the D. then rises, allows the C. to genuflect, and then either places the Bl. Sacrament upon the altar (*Miss.*), or in the tabernacle immediately (*Caer. Ep.*), genuflects on one knee, returns to the C. who in the mean time has, after stepping somewhat to one side, gone with the S. to the foot of the altar, and while kneeling on the lowest step, has taken off the veil. (Under certain conditions the D. may receive the chalice at the foot of the steps, a few changes being thus required—*Cargo, Mr.*).

As soon as the D. takes his position next to the C. (or even a little before), the choir sings the *Tantum ergo* (or the *O salutaris Hostia* also—*Caer. Ep.*). Incense is put into *one* censer *only*, the one on the Epistle side, and in the manner usual *coram SS.*; the Versicle and Oration

*de SS.* are not sung; the D. goes to the altar, genuflects on the platform (always *uno genu*), places the Bl. Sacrament in the tabernacle (or according to the method given in the *Caer. Ep.* closes the tabernacle door), genuflects again, closes the door (the key being for this purpose kept by the M.),<sup>8</sup> and again kneels at the side of the C.—The candles used during the Procession are extinguished and collected as soon as the tabernacle is closed and the *Genitori Genitoque* has been entirely sung.

All now rise, make a *prostratio in plano* and the C., D. and S. receive their birettas (which at an opportune time have been brought from the high altar); those who return to the sacristy, proceed thither *via breviore*; the two thurifers going first, then the cross-bearer with acolytes, etc.; the clerics go to the choir;—the biretta is put on only after leaving the *repository (sacellum)*.—In *passing the high altar a genuflexion is to be made*; but if the Bl. Sacrament has already been removed from the altar, the C. takes off his biretta and bows profoundly.

Note. Although the Bl. Sacrament is enclosed in the repository, it is nevertheless *adored* in the same manner as at the *solemn Exposition*; hence there are to be *many lights (Caer Ep.)*, continuous Adoration (*Memor. Rit.*) and the genuflexion is to be made on both knees. In a number of places, it is advisable, may be even necessary, to preserve the Bl. Sacrament during the night in the usual and safer tabernacle. Early the next morning the candles are again lighted, the chalice transferred to the repository and the adoration continued as before.

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\* This observation is made, because in some places it has been customary to leave the key in the possession of distinguished laics, not without danger of abuse.

### § 3. VESPERS.

Vespers begin as soon as the C. has returned to the sacristy; the candles on the high altar are in the mean time to remain lighted. The entire Vespers are recited (not chanted) by the clerics present in the choir; the *Dignior ex clero*, in some places the C. of the Mass, says the *Christus factus est* and the Prayer *Respice, quae sumus* while kneeling, and in a subdued tone of voice, as at the Tenebrae; so, too, the *Miserere*. During the Procession the *ciborium containing the Bl. Sacrament* is carried to the place prepared for it (vid. above, p. 167, *Preparations*, sub. 5); in some localities a sort of tabernacle is erected for this purpose in the sacristy (*Mr.*); at all events the place prepared should always be in keeping with the purpose.

### § 4. RITE OBSERVED IN TRANSFERRING THE BL. SACRAMENT.

(According to *Mart.* II, c. 25, n. 61).

The priest wears a surplice and white stole; two acolytes with lighted candles accompany him; on both altars two candles are lighted, also on both a corporal is spread. The priest genuflects *in plano*, ascends to the altar, opens the tabernacle, kneels *utroque genu*, receives the humeral veil, rises, takes the ciborium from the tabernacle, places it on the altar takes hold of it with his left hand, covers it with the extremities of the veil and carries it to the place

prepared; arrived there, he removes the end of the veil with his right hand, and with the same places the ciborium in the tabernacle, genuflects on one knee, removes the veil, shuts the tabernacle, etc. The *sanctuary lamp* is then extinguished; the tabernacle *may* be left open. After the stripping of the altars, the holy water may be removed from the various fonts of the church, if customary.

### § 5. THE STRIPPING OF THE ALTARS.

The candles remain lighted after Vespers. Towards the end of Vespers the C., D. and S. vested in alb, the C. and D. in violet stole, the three wearing birettas and preceded by the acolytes, proceed to the altar one behind the other. Arrived at the altar all genuflect to the cross, the C. alone bowing; then the C. ascends to the platform with the D. and S. and waits until the Vespers are finished, in case he himself does not say the *Christus factus est*, etc. He then intones the Antiphon *Diviserunt*, the choir continues and says the 21st Psalm standing and after this the Antiphon (the Psalm is to be said more or less rapidly according as the number of altars to be stripped is greater or smaller, for the Psalm is never repeated — *Mr. et al.*). The C., D. and S. may also join in saying the Psalm and afterwards the Antiphon, but *voce submissiore*. If no clerics are present in the choir, they *have* to say the Psalm, the S. holding the book for the C. Meanwhile the altar is stripped, in which the acolytes assist; the altar linen is removed

first, then the altar cards, flowers, etc.; the *cross and candles remain*.

After the high altar has been stripped, the proper reverence is made *in plano* and the C., D. and S. then go to the other altars one behind the other (if expedient they will go by way of the Gospel side — *Mer.*) ; they afterwards return to the high altar, recite there the rest of the Psalm and the Antiphon, and after the appropriate reverence return to the sacristy.

Note. If there are many altars to strip, *other priests* in surplice and violet stole (or even *ministri inferiores* — *Mer.*) may while reciting the Psalm strip the *side altars*. That this may be done in an orderly and edifying manner, the altars in question should be assigned to definite priests and acolytes, who are to assist them.

## ARTICLE II. THE RITE WITHOUT MINISTERS.

Since much under this head agrees with the *solemn* ceremonies, the following points arranged according to the *Memoriale Rituum* are added here (cf. what has been remarked on the solemn functions of Maundy Thursday).

### § I. THE MASS (which, if possible, is to be sung).

a) After the *Agnus Dei* an acolyte carries the second chalice with appurtenances to the altar, if the priest has not himself placed it there before Mass. The priest places the second Sacred Host in the chalice in the manner indicated above.

b) If there is no second chalice, the priest places the second Sacred Host in the purified

chalice just used at Mass and purifies his fingers in another vessel.

### § 2. THE PROCESSION.

a) The C. puts on a white cope; if such is not available, he may officiate in alb and stole,— or, according to *Mer.*, vested in chasuble, but in every case without the maniple.— b) *One* censer is sufficient; two, however, are not prohibited.— c) If no singers are present, the C. himself begins to sing the Hymn *Pange lingua* or to recite it aloud; the cross-bearer leads the *Procession*, if possible with two acolytes carrying candles; then the thurifer, partially turning to the Bl. Sacrament as he advances; then under the canopy the priest with the Bl. Sacrament; at his left an acolyte, holding the extremity of the cope.— d) After the C. has placed the Bl. Sacrament in the tabernacle on the side altar and closed the same, he returns immediately to the high altar and, accompanied only by two acolytes with candlesticks, carries the ciborium by the shorter way to the side altar.

Thereupon, Vespers being omitted, as the priest will say them afterwards privately, the stripping of the altars takes place. The C. therefore returns to the sacristy, removes the cope and white stole, puts on the violet stole and then, while saying the 21st Psalm, strips the altars.

## CHAPTER VII. GOOD FRIDAY.

## ARTICLE I. SOLEMN RITE WITH MINISTERS.

## § I. PREPARATIONS.

1. The *High Altar* entirely devoid of decorations, no altar cloths, no altar cards nor stand for the Missal, no carpet; six candlesticks (not of silver — *Caer. Ep.*) with yellow candles (to be lighted shortly before the Procession). In the middle of the altar a suitable crucifix veiled with a black (*Mr. et al.*) or preferably<sup>1</sup> violet cloth, but in such a manner that the covering may be readily removed. If the ordinary altar cross is not serviceable for the Adoration, another may be placed *on the altar in its stead*, but it is not allowed to have *alongside* it a second cross, intended for the Adoration (cf. *Mer.*, *Miss.* and *Caer. Ep.*). Moreover no pictures nor other decorations on the altar (*Caer. Ep.*). *Tabernaculum SS. Sacramenti sit pariter nudum, vel coopertum conopaeo potius violaceo quam nigro* (*Mer.*). A violet veil for the tabernacle may be advisable, the better to set off the crucifix.—

<sup>1</sup> “Utrum velum quo crux cooperitur Feria VI. in Parasc., possit esse coloris nigri, vel debeat omnino esse coloris violacei?” *S.R.C. resp.*: “*Servetur rubrica*” (*Decr. Auth.* n. 3535 ad 8). The *Caer. Ep.*, however, in the place indicated (II, c. 25, n. 2 5) makes no mention of black, but it does mention violet more than once, and then in n. 4 continues: *Paramenta autem Missae erunt nigri coloris.*

On the platform or second step three violet or at least dark-colored cushions (*Carpo*).

Note. Anything like sumptuous or showy decoration as usually obtains in the case of stately funerals is to be avoided; it is entirely out of harmony with the practices of the Church. In fact, the very absence of all decoration on and about the altar imparts the proper impression for Good Friday.

2. Upon the *credence table* a white cloth which barely covers the top of the table (*Caer. Ep.*); upon this,—a folded *altar cloth* (of such length that it will extend but a little beyond the sides of the altar—*Caer. Ep.* II, c. 26, n. 2), the *Missal* on its stand (but no covering on the stand), a black veil for the chalice; *burse* and *corporal*, *purificator*, a vessel with water for the *ablutio digitorum*, *cruets* for Mass, the finger-towel, two candlesticks with yellow candles (not lighted) for the Ac.—No *altar cards*.

Near the *credence table*: The *processional cross*, the *image* covered with a violet veil; for the *Adoration* of the cross a violet-colored carpet, a violet cushion and a white cloth interwoven with violet silk (*Caer. Ep.*;—a white cloth, *Mr.*) to be placed upon the cushion.

3. In the *choir*: On the *Epistle side*, the bench entirely devoid of ornamentation (" *sedilia penitus nudata*"—*Caer. Ep.*); on the *Gospel side* three book-stands for the chanters of the *Passion* (no covering on the stands).

4. At the *repository*: The *tabernacle key*, a white humeral veil and candles for the *Procession*; canopy.

5. In the *sacristy*: *Black vestments*; for the

C. the maniple, stole, chasuble; for the D. the maniple, stole, no dalmatic, but the *planeta plicata*; for the S. the maniple, no tunic, but *planeta plicata*; for the three deacons of the Passion three albs, cinctures, black maniples and the stoles usually worn by the deacons; for the S. who carries the cross an amice, alb, cincture (no maniple, no tunic, but the *planeta plicata*),— if, however, the cross-bearer is only in minor orders, he wears a surplice only; two censers for the Procession. *Special attention* is called to the following: *Omnes utuntur paramentis nigris, si haberi possint, et deficientibus nigris, coloris violacei* (*Caer. Ep.* II, c. 25, n. 6).

## § 2. THE RITE.

Observe: 1. *Hac die omittuntur oscula rerum et manus Celebrantis* (*Mr.*; cf. *Caer. Ep.* II, c. 26, n. 2).— 2. After the Lessons of to-day as well as after the Prophecies on Holy Saturday the response *Deo gratias* is omitted (*Rubr. gen. tit.* 10, n. 1), so, too, *Laus tibi, Christe* at the end of to-day's Passion (*ibid.* n. 6).

### a. From the Beginning to the Chanting of the Passion.

Approaching the altar the thurifer<sup>2</sup> goes first (without censer), then the two Ac. (without

<sup>2</sup> According to a number of authors the thurifer does not go to the altar *now*; at all events he is not to kneel immediately back of the C. during the prostration, but at the Epistle side, so as not to mar the harmonious aspect of the ceremonies.

candlesticks), then one behind the other the S., D. and C. wearing birettas, at the side of the C. the M. (If they should pass the altar of the repository, all make a *prostratio*—the C., D. and S. first taking off their birettas). Arrived at the high altar all genuflect to the cross (except the C., who bows profoundly). Then the C., D. and S. kneel on the lowest step or *in plano* and prostrate themselves either on the second or third step, for the space of time required to recite the *Miserere*; all the others kneel and bow. The Ac. go to the credence table immediately after the genuflection, take the altar cloth and spread it upon the altar-table (vid. above, *Preparations*, n. 2), then they kneel down; the M. carries the Missal and stand to the altar and opens the former. After thus silently praying some time, all rise, the cushions are removed, the C., D. and S. (without genuflecting) ascend to the platform, the C. kisses the altar and goes to the book, the D. preceding the C., but somewhat removed from the altar; the D. and S. take the positions customary at the *Introit*. When the C. begins to read the Lesson, an Ac. or the thurifer takes the Missal, goes to the middle of the altar, genuflects, proceeds to the Epistle side and recites the Lesson in the proper tone, i.e. *with the drop of five tones at the periods*, as in the case of the Prophecies on Holy Saturday; he then closes the book, genuflects in the middle of the altar, returns the book to the credence table and proceeds to his regular position. After the Tract the D. and S. stand behind the C. in the position usual during the Orations; when

the C. says *Oremus*, he bows to the cross, extends and folds his hands as customary; after the genuflections, however, he raises his hands and extends them for the Oration without previously joining them (*Rit. cel. tit. 5, n. 5*).

As regards the *Oremus* with *Flectamus genua* and *Levate* the Missal (*ibid.*) gives the following direction: “*Flectamus genua*” *dicitur a Diacono, a Subdiacono vero “Levate,” illo primum genuflectente, hoc primum surgente, Celebrans vero non genuflectit.* The D. genuflects only towards the end of the *Flectamus genua*, since, in general, as little singing as possible is to be done while genuflecting, and in order to avoid having to remain kneeling on one knee.

The S. removes the *planeta plicata* during the Oration, receives the book of Epistles from the M. and as usual sings the Epistle, but does not afterwards go to the C., but immediately returns the book, puts on the *planeta plicata* and again goes to the right of the D.

#### b. *From the Chanting of the Passion to the Unveiling of the Cross.*

As regards the reading and chanting of the Passion, vid. *Palm Sunday*, p. 154, d), and observe the following: a) The C. on this day reads the *entire* Passion as well as the *pars Evangelii* before turning to the chanters of the Passion; before the *pars Evangelii*, remaining at the book and bowing profoundly to the cross he says the *Munda cor* (without the *Jube Domine benedicere*).—β) After the *Passion has been chanted*,

the C. again turns to the Missal, the D. goes to the credence table (removes the *planeta plicata* and puts it on again only at the *Mass of the Pre-sanctified*), carries the book of Gospels to the altar; the S. and Ac. in the meantime remain in the middle at the foot of the altar as is usually done before the Gospel. The D. says the *Munda cor* at the edge of the platform, rises, takes the book of Gospels, descends (without having first received the C.'s blessing), genuflects with the S. and standing in the usual place, sings the last part of the Passion in the tone proper to the singing of the Gospel, omitting the sign of the cross and the Incensing of the Book; the Ac. assist without their candlesticks; the C., as usual, faces the D. during the singing of the Gospel; at the end of the Gospel the S. closes the book and hands it to an Ac., the D. and S. go to the middle, genuflect and stand behind the C.<sup>3</sup> While singing the *Admonitiones* as well as the *Oremus* introducing them, the C. keeps his hands folded and does not bow; however at the *Oremus* of the Orations *proper* he extends and folds his hands and bows to the cross; the Orations are sung *in tono simpl. fer.*; vid. Appendix, p. 240 et seq.

Note. In the later editions of the Missal *all* the *Admonitiones* with notes may be found at the end of the book.

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<sup>3</sup> If a sermon is to be preached, it should be done now (*Caer. Ep.* and *Memor. Rit.*). The C. from his position at the Epistle side bows to the cross, while the D. and S., as remarked above, genuflect and the three then go to the *sedilia*.

*c. Unveiling and Adoration of the Cross.<sup>4</sup>*

At the end of the Orations the Ac. spread the carpet in a suitable place before the altar, place thereon the violet cushion and lengthwise upon the latter the white cloth.— After the Orations the C. from his position at the book makes a reverence to the cross, the D. and S. genuflect, and the three (with the C. in the middle) leave the altar and go *per breviorem ad sedilia* or also *per longiorem* (vid. above, p. 50). The C. removes the chasuble (the S. the *planeta plicata*); the three remove the maniples,— preferably just before the Adoration of the cross,— this seems to be the general interpretation of the Decree (*S. R. C.* n. 2326 ad 4) — *manipulum esse depонendum in adoratione crucis*; the *Missal* and especially the *Caer. Ep.* make an evident distinction between *detectio* and *adoratio crucis*. Thereupon C., D. and S. go to the Epistle side of the altar *in posteriori parte anguli altaris* (*Miss.*), the C. and S. (at his left) turn to the people, the D. ascends from the side to the platform, genuflects in the middle of the altar, takes the cross *reverently* (*Caer. Ep.*) and, holding it with both hands and with veiled image turned towards the people, proceeds *per longiorem* (*Mr.*) to the C. and presents it to the latter (omitting

<sup>4</sup> The beauty and impressiveness of the ceremony of Good Friday reach their climax in the Unveiling and Adoration of the cross; hence the latter are to be performed with the greatest possible care and attention.

*oscula*) and then stands at the C.'s right; an Ac. holds the open Missal. The C. receives the cross *reverently* (*Caer. Ep.*), holds it with his left hand, the image turned towards the people, and with the assistance of the D. and S., by means of his right hand unveils the upper part, but only "parum" (*Miss.*) "usque ad transversum crucis" (*Caer. Ep.*) so that the head does not appear, then raises the cross with both hands (the first time to the level of the eyes — *Mer.*) and sings: *Ecce lignum crucis*, then with the D. and S.—*in quo*, etc.<sup>5</sup> When the C. begins to sing, *all* rise and at the *Venite adoremus* kneel down (*Caer. Ep.*) and bow their heads; the Ac. closes the book and kneels and bows also; the C. *alone* remains standing.— Then the C. ascends to the platform with the D. and S. and stands *in cornu Epistolae* (i.e. where he usually says the Introit); if expedient the three will stand on the platform; the C. then unveils the right arm and head of the image, raises the cross somewhat higher and in a higher tone sings *Ecce . . .*; the rest follows as before. The C. finally removes the covering entirely, the S. immediately hands it to the M., the C. raises the cross still higher and in a still higher tone sings *Ecce . . .* After the last *Venite adoremus*, *all* — even the D. and S.—remain kneeling; and the C., unaccompanied (except in case of necessity, when the M. will accompany him), with both hands reverently and devoutly holds the cross aloft (*Caer. Ep.*), the

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<sup>5</sup> Two singers may arrange themselves at the side of the D. and S. and assist them in singing their parts (*Mr., Le Vavasseur*).

image turned towards the people, and carries it after the last *Venite adoremus* (not during it) to the place prepared for it;—arrived there, he kneels down, places the cross on the cushion, rises and genuflects. As the C. rises, *all rise* likewise and remain standing; the D. and S., however, genuflect in their position on the platform, while the C. genuflects before the cross, and then with the C. between them proceed to the *sedilia*. At the *sedilia*, the three remove the maniple, sit down and take off their shoes (the Rubrics do not prescribe this for the D. and S., yet it is customary for them to do so).

Note. It is to the purpose and also advisable to wear slippers during this function (cf. *Caer. Ep.*: *C. deponit calceos seu crepidas*).

The C., *unaccompanied*, without biretta and with his hands folded, now proceeds to adore the cross; approaching the cross, *without* previously genuflecting each time (*Miss.*, *Caer. Ep.*), and at a *proper distance removed from the cross* he *kneels on both knees three several times* (*Caer. Ep.*), and, bowing his head, says each time some prayer similar to the following: *Adoramus te, Christe, et benedicimus tibi, quia per s. crucem tuam redemisti mundum* (*AA.*); the third Adoration is made while kneeling immediately in front of the cross; the C. kisses the crucifix (as is proper, the feet only), rises, genuflects on one knee (*Decr. Auth.* n. 3855 ad 10), and goes to the *sedilia*, where he puts on his shoes, then the maniple and chasuble, sits down and covers his head. As soon as the C. begins the Adoration

of the cross, the choir intones the *Improperia*. The D. and S. adore the cross immediately after the C. has finished doing so (vid. *Kunz*), or only after the latter has returned to the *sedilia*. In the latter case they remain standing at the *sedilia*, while the C. adores (of course, no birettas). They approach the cross side by side, observe the same distances, etc., as the C. First the D. and then the S. kiss the feet of the crucifix; both rise at the same time, genuflect on one knee, go to the *sedilia*, put on their shoes and the maniple (the S. moreover puts on the *planeta plicata*), sit down and cover their heads and in a moderate tone of voice, with the C., say the *Improperia* from the Missal, which an Ac. holds for them (according to Le Vavasseur it would be preferable for the D. and S. to alternate with the C. in this recitation).

*d. The Order to be Observed in the Adoration of the Cross.*

1. Only the *Ordinary of the locality* precedes the C. in the Adoration (*Caer. Ep.* and *Decr. S. R. C.*).

2. A *visiting Bishop* follows immediately after the C. In this case the C. remains *standing at the sedilia* after his own Adoration, until the Bishop has finished adoring.

3. All approach the cross in pairs and at similar distances. If after the formation of the pairs *some one* remains over, he joins the pair immediately preceding him (*Mer.*).

4. If a large concourse of the faithful be pres-

ent, a priest vested in surplice and black stole may place one or more crosses in convenient places; an Ac. remains kneeling near the cross *ob reverentiam s. crucis et ob ordinem* (*Mer.*). In some localities (e.g. in the United States) one or more priests in surplice and black stole go to the communion railing and present the crucifix to the faithful to kiss (carrying a white cloth with which to wipe the crucifix).

After the *Unveiling* of the cross an Ac. takes the veil off the processional cross and the sacristan uncovers the crosses (not the pictures) of the side altars. The S. who is to carry the processional cross, vests during the Adoration and towards its completion comes into the choir.

Towards the end of the *Adoration of the cross* the candles on the altar and credence table are lighted (*Caer. Ep.*). The D. takes off his biretta, rises (with the S., who remains standing), goes to the credence table, takes the burse and purificator and, with the customary reverence to the C., ascends *a latere* to the altar, genuflects on the platform in the direction of the cross, goes to the middle of the altar, spreads the corporal and lays the purificator beside it; at the same time the M., genuflecting towards the cross, carries the book to the Gospel side and places it next to the corporal; then the D. and M. genuflect together to the cross and descend *a latere* to their places. The D. and S. again take their seats.—The M. carries the vase, intended for the purifying of the fingers, to the altar.

At the end of the *Adoration* the D. and S. again rise, but the latter remains at the *sedilia*;

the D. goes to the cross (accompanied — if need be — by the M.), genuflects, kneels down, takes the cross and *reverently* (*Miss.* and *Caer. Ep.*) carries it to the altar, keeping the image of the crucifix turned towards the altar (*AA.*);<sup>6</sup> he places it in an upright position on the altar, genuflects and returns by the shortest way to the C.— When the D. kneels down to take the cross, all rise with the C. and kneel until the D. has placed the cross upon the altar (*Caer. Ep.*). The acolytes **now** remove the cushion and carpet (and not while the D. carries the cross to the altar). If other crosses have been set up for the devotion of the faithful, they are removed after the Adoration by priests wearing surplice and black stole.

#### e. *The Procession.*

The C., D. and S. then go to the middle of the altar, the cross-bearer with two Ac. carrying candlesticks, stands behind them. All (excepting always the cross-bearer and the two Ac.) genuflect to the cross (the C., D. and S. taking off their birettas while doing so), and the Procession advances; the cross-bearer between the two Ac. goes first, the clergy follow and finally, one behind the other and wearing the biretta, the S., D. and C.

**Note.** The *Caer. Ep.* (II, c. 25, n. 29) allows the Bishop to put incense into the censer *even before the Procession*. But — a) the *Missal* says nothing about the matter; — b)

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<sup>6</sup> If, however, the cross has been merely placed upon the altar steps, the D. will carry it in the manner he takes hold of it, i.e. turned towards himself.

in c. 26 the *Caer. Ep.* itself is silent on the subject; —c) hence prominent rubricists as *Gav.*, *Mer.*, *Fal.* make no mention of the presentation of incense before the Procession; consequently, *Mr.* does not allow the thurifers to take part in the Procession on its way to the repository (where the Procession proper begins—*Gav.*), but permits them to go thither beforehand.

The *Procession advances to the chapel (repository) per viam breviorem.* Arrived there, the cross-bearer with the two Ac. remains standing in such a position that they may be first in order when the Procession starts on its return to the high altar;— all the rest kneel down, those who arrive last arranging themselves nearest to the altar. On entering the C., D. and S. take off their birettas (the M. seeing to it that the birettas are taken to the high altar), make a *prostratio in plano*, kneel on the lowest step and remain praying for a short while (*Caer. Ep.*). In the mean time the candles intended for the Procession are lighted; the D. ascends to the platform, genuflects, opens the tabernacle, but does not remove the Bl. Sacrament, genuflects again and returns to the side of the C. Incense is then put into both censers and with *one only* is the Bl. Sacrament incensed. After the Incensation the M. places the veil on the C.'s shoulders, the three then ascend, the C. and S. going only as far as the upper step, where they kneel; the D. goes upon the platform, and, turning somewhat to one side, genuflects, takes the chalice containing the Bl. Sacrament from the tabernacle — holding it with his right hand *infra cuppam*, and with left *infra pedem* — and thus *reverently presents it to the kneeling C.* (*Caer. Ep.*) and covers the chal-

ice and the C.'s hands with the extremities of the veil;<sup>7</sup> — the C. receives the chalice with the ends of the veil, holding the knob of the chalice in his left hand and placing his right hand upon the paten, then rises, allows the D. to genuflect to the Bl. Sacrament and turns to the people. The D. and S. at the same time change places, the D. going to the C.'s right and the S. to his left. When the C. turns to the people the singers intone the Hymn *Vexilla Regis*.

The *Procession* returns to the high altar *per viam longiorem*; the cross-bearer with the two Ac. goes first, then the singers, clergy and candle-bearers (eight or ten, according to the *Caer. Ep.*), after these the two thurifers, then the C. between the D. and S. under the canopy (outside the chapel or repository). Arrived at the altar, the cross-bearer places the processional cross near the credence table and goes to the sacristy; the Ac. proceed to the credence table, place the candlesticks thereon and kneel down; the rest kneel on both sides of the choir and, turning somewhat in the direction of the altar, remain kneeling with lighted candles until the C. has received the Sacred Particles at the end of the *Mass of the Pre-sanctified*; the candles are then extinguished, all rise and remain standing until the conclusion of the ceremony (*Mr., de Herdt*).

When the C. reaches the altar after the Procession, the D. *kneels down* before him, removes the extremities of the veil from his hands and the

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<sup>7</sup> The D. may also while standing present the chalice to the C., who is likewise standing; vid. above, p. 171, Note <sup>2</sup>.

chalice and, while kneeling either at the foot of the altar or upon the platform, receives the chalice containing the Bl. Sacrament from the hands of the C., *who meanwhile remains standing*; the D. rises immediately<sup>8</sup> and waits until the C. kneels on the step and adores the Bl. Sacrament; he then *reverently* places the chalice on the altar, and, without genuflecting again, removes the silk ribbon and arranges the veil on the chalice (as at the commencement of Mass), genuflects and goes to the side of the C., who in the mean time has taken off the humeral veil. Then the C. puts incense into *one* of the censers without, however, blessing it, the S. standing in the usual position; while the C. incenses the Bl. Sacrament, the D. and S. hold the chasuble. One of the thurifers may now return to the sacristy, one alone being necessary.

*f. Mass of the Presanctified.*

The C. ascends to the platform with the D. and S. where the three genuflect, the S. then goes to the right of the D. where he again genuflects (according to the *General Rule*, p. 47).

a) *Offertory.* The acolytes go to the credence table for the wine and water; the D. takes the veil off the chalice (the M. carrying it to the credence table), then the paten and pall, and holding the former with both hands (*Mer.*) extends it towards the C. who, taking the chalice, allows the Sacred Host to glide gently upon the

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<sup>8</sup> Or as stated above, p. 172, he may receive the chalice standing.

paten and places the chalice upon the corporal towards the Epistle side; if the C. has touched the Sacred Host, he purifies his fingers immediately in the vessel prepared for that purpose. The D. presents the paten to him; the C. takes it with both hands, and while thus holding the paten places the Sacred Host on the corporal towards the front of the altar (without previously making the sign of the cross); the paten, however, because it is not purified, he places *on* the corporal to the right. The D., without removing or purifying the chalice, pours wine into it, the S. pours the water (without the customary blessing and prayer); after returning the cruets, the S. genuflects and goes to the left of the C., where he again genuflects. The D., without first wiping the chalice, presents it to the C., who immediately places it upon the corporal; the D. puts the pall upon the chalice.

b) *Incensation.* Incense is now put into the censer (the usual *blessing* and *oscula* being omitted), in doing which the C., D. and S. will step a little to one side. According to the *Miss.*, *Caer. Ep.* and *Decr. Auth.* n. 2003, the Incensing is conducted in the following manner: The three genuflect, then the C. incenses the *Oblata* as usual (hence he says *Incensum istud*, etc.), genuflects, and standing, as customary, incenses the *cross*, genuflects and incenses the altar, saying as he does at High Mass: *Dirigatur, Domine*, etc., and genuflecting each time he passes before the Bl. Sacrament; he then returns the censer, saying the *Accendat*, etc.; he is not, however, incensed; in fact, no one is incensed, but the D. immediately

returns the censer to the thurifer. Even the Bl. Sacrament is not to be incensed after the Incensation of the Offerings (since the latter Incensation is intended for the Bl. Sacrament).

After the C. has returned to the D., he goes to the Epistle side *in planum* to wash his hands, in doing which he faces the people (without turning his back to the Bl. Sacrament — *Caer. Ep.*) ; the D. and S. perform their parts as at the solemn Requiem Mass (vid. p. 114) ; the C. does not say the *Lavabo* while washing his hands (*nihil dicens* — *Caer. Ep.*). The C. then returns to the middle of the altar, the D. stands behind him on his step, while the S. is *in plano*; the three genuflect in the middle, the C. *mediocriter inclinatus*, says *submissa, sed intelligibili voce* (*Caer. Ep.*), the Prayer *In spiritu humilitatis*. Then he kisses the altar, genuflects, and turning as is usual in the Mass *coram SS°*, says *Orate fratres* (the rest being said quietly) ; the *Suscipiat* is not said.

c) *Elevation.* The D. takes his position at the book until the C. begins the *Pater Noster*, when he genuflects and goes behind the C. The latter, with his hands *folded*, sings the *Oremus. Praeceptis salutaribus*, etc., then with his hands *extended* (*Mr. et al.*) the *Pater noster* as given in the Missal, and at the end of the latter quietly answers *Amen*; then he says aloud and in *tono recto, Libera nos, quaesumus* (his hands still extended — *AA.*), but does not make the sign of the cross with the paten. The choir answers *Amen* (*Caer. Ep.*). Towards the end of the latter Prayer the D. and S. kneel at the

edge of the platform. The C. genuflects, places the paten under the Sacred Host, and holds the paten with his left hand, which he rests upon the altar and keeps there, while with his right hand he elevates the Sacred Host (over the corporal) beyond the level of his head (*Caer. Ep.*). At this Elevation the D. and S. do not hold the C.'s chasuble, nor is the Bl. Sacrament incensed; the sign may be given with the clapper.

As soon as the C. lowers the Sacred Host the D. and S. rise and without genuflecting go to the side of the C.; the D. uncovers the chalice, the C., *without* genuflecting after the Elevation, immediately divides the Sacred Host over the chalice into three parts, of which he allows one part to drop into chalice as usual, yet omitting the sign of the cross and Prayer (*Caer. Ep.*); the *Agnus Dei* and *Pax* are likewise omitted (the C. keeps his thumb and forefinger joined as at the Consecration).

d) *Communion.* The C. says only one Prayer, *Perceptio Corporis*, the D. and S. change places and then genuflect with the C.; the latter *with profound humility and reverence* (*Caer. Ep.* and *Miss.*) says *Panem coelestem*, etc., *Domine, non sum dignus*, etc., as customary, and communicates. The S. then uncovers the chalice, the three genuflect (or do not, according to *Falise*); the C. collects the fragments as usual and, holding the paten below his chin, receives the Sacred Particles with the wine, without prayer (*Caer. Ep.*) and without previously making the sign of the cross with the chalice (*Mer.*). Thereupon the S. pours wine and water upon the C.'s fin-

gers; the latter does not say the *Corpus tuum*, etc.; the C. then dries his fingers, receives the Ablution, and then, making a medium bow of the body and holding his hands folded before his breast and not resting them upon the altar, he says in a distinct tone of voice the last Prayer *Quod ore sumpsimus*.— Thereupon the D. closes the book, removes it from the middle of the altar (an Ac. takes it away), and, genuflecting in the middle, proceeds directly to the Epistle side of the altar, while the S. carries the pall to the Gospel side, and as usual covers the chalice;— or, if the D. wore the *planeta plicata* at the beginning of the ceremonies, he goes to the credence table, removes the *stola latior* and puts on the *planeta plicata* and returns to the right of the C.; the S. carries the covered chalice to the credence table, goes to the middle of the altar, genuflects and goes to the C.'s left; the latter meanwhile has remained in his position with his hands folded.— The C., D. and S. then descend to the foot of the altar, genuflect to the cross, put on their birettas and go to the sacristy. The six candles on the altar remain lighted, because the Vespers are to be recited immediately after (as on Maundy Thursday). After the ceremonies the altar is again stripped (by the sacristan).

## ARTICLE II. THE RITE WITHOUT MINISTERS.

### a. *From the Beginning to the Unveiling of the Cross.*

1. The C., after making a profound bow of the body, kneels *in plano* and prostrates himself upon the altar steps.

2. The C. says the *Orations* and reads the *Lessons*, as given in the Missal; at the *Flectamus genua* he makes a genuflection and the server answers *Levate*; at the Oration after the *Flectamus genua*, he raises his hands and extends them without previously folding them;— vid. above, p. 182. According to the *Memor. Rit.* the entire Passion is to be read at the Epistle side.

3. The *sermon*, if there be any, is to be preached after the Passion has been read and before the Orations.

*b. The Unveiling of the Cross and Procession.*

1. Towards the end of the Orations the acolytes prepare the carpet for the Adoration of the cross, in the manner mentioned above, p. 184.

2. The C. goes to the credence table or to the *sedilia* and removes the chasuble; he then goes to the middle of the altar, where after profoundly bowing his head, he takes the cross (just as the D. did above) and, descending to the foot of the altar at the Epistle side, he faces the people; thereupon the *Unveiling of the Cross* follows in a manner befitting the solemnity of the Rite; if customary, the C. may sing the *Ecce lignum crucis*; and then with the acolytes or alone: *in quo salus . . .* After the C. has placed the cross upon the cushion, he goes to the bench at the Epistle side of the altar, takes off his shoes and proceeds to adore the cross. While the people adore the cross, the C., either alone or with the acolytes, recites the *Improperia*, sitting meanwhile and wearing his biretta. Towards the end

of the Adoration the book is carried to the Gospel side, the burse and the corporal brought to the altar; the C. thereupon carries the cross to the altar.

3. As regards the *Procession* the same observations hold as for Maundy Thursday; it advances to the chapel (repository) *per viam breviorum* and returns to the high altar *per longioreum*; — the Hymn is the *Vexilla Regis*.

*c. Mass of the Presanctified.*

As in the case just described, including the Incensing of the Offerings (vid. p. 192).

*d. Removal of the Ciborium.*

The ciborium is removed from the small tabernacle and taken to an altar prepared for the purpose or to the sacristy (cf. *above*, p. 174).

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## CHAPTER VIII. HOLY SATURDAY.

### PRELIMINARY REMARKS.

*To understand the liturgy of Holy Saturday aright*, it is well to bear in mind that this day is the Vigil of Easter, and hence in former times the ceremonies occurred at a later hour in the evening.

As a *calendar day*, Holy Saturday — the day on which our Lord lay in the grave — has no

proper Mass; and though, as the practice of the church now is, the Rite is celebrated in the morning, no other Mass may be said afterwards, even were the Feast of the Annunciation to fall on this day, the latter Feast being in such a case transferred to the Monday following Low Sunday, *non obstante quacumque consuetudine in contrarium* (*Decr. Auth.* n. 1822 and n. 2616 ad 3; cf. *Rubr. spec. nov. ad d. 25. Mart.*).

The *ceremonies of this day* commemorate a twofold circumstance; the glorious Resurrection of our Lord and the Baptism of the Catechumens (signifying their spiritual resurrection to new life in Christ);—cf. the **Oration said at the Mass:** *hanc sacratissimam noctem gloria dominicae resurrectionis illustras — nova familiae tuae progenies.*

Hence the significant liturgy: The *Blessing of the New Fire*—symbolizing Christ the corner-stone, the Source of all light; the Blessing of the *Paschal candle* and the chants of praise, commemorating the glorious Resurrection of our Lord, the true Pillar of Fire (*columna*), which leads the baptized from the slavery of Satan into the kingdom of God; the *twelve Prophecies*, which recount the wonderful dealings of God with mankind and as it were foretell the accomplishment of the greatest of all of God's works in Christ; the solemn Blessing of the *Baptismal Water*, which receives its life-giving efficacy from the Holy Spirit; that venerable processional Prayer, the *Litany of All Saints*; the *Mass*, whose simplicity reminds us of the early days of the

Church, and whose Prayers indicate the nocturnal celebration of these Mysteries.

### ARTICLE I. SOLEMN RITE WITH MINISTERS.

#### § I. PREPARATIONS.

I. *In the church.* a) *High Altar:* Six white candles (to be lighted immediately before the Mass), the cross unveiled, but the pictures still covered; three altar cloths as usual; carpet; as yet no altar cards; Missal open, but no white covering on the stand.

b) *Nearby*—“regulariter in latere Evangelii vel alibi pro situ loci” (*Caer. Ep.*) a candlestick with the *Paschal candle* (the latter may be suitably ornamented, e.g. with a cross where the five indentations are made, with an image of the risen Saviour, etc.) ;— also near at hand a foot-stool, in case it is needed while fixing the grains of incense in the candle<sup>1</sup>; a candle-extinguisher and taper in the place where the Gospel is usually

<sup>1</sup> Strictly speaking it is not necessary to renew the Paschal candle every year; this is required only in case the part left from the preceding year is not sufficient to last during the entire Paschal Season, and it must either be renewed or restored (*Decr. Auth.* n. 3895 ad 1). The *Benedictio cerei*, as far as the D. is concerned, is precisely a chant of praise, while the Blessing of the grains of incense by the C. is considered by many as the Blessing proper of the Paschal candle;—cf. *Ephem. liturg.* 1902, 411 and *Kirchenlexikon*, IX<sup>2</sup>, 1134, *Vigil of Easter*. Hence the grains of incense must be blessed anew every year. — As regards the times when the Paschal candle is to be lighted, *vid.* p. 216.

sung, a book-stand for the singing of the *Exsultet*, “covered with a cloth of white silk or embroidered with gold” (*Caer. Ep.*); the book from which the *Exsultet* is to be sung is on the credence table (according to the Missal, the D. himself places the book on the stand, when he proceeds to chant the *Exsultet*); a second stand, without covering, for the reading of the Prophecies. The altar cloths are placed on the *other altars also* (*Miss.* and *Caer. Ep.*) either early in the morning or after the services the evening before; the *Caer. Ep.* makes no mention of *festive decorations*, but simply: “in reliquis” (i.e. besides the Paschal candle and the book-stand for the chanting of the *Exsultet*) *ornatur ecclesia, altare, abacus et chorus* “prout in Dominicis Adventus et Quadrages.” (II, c. 27, n. 2.).

*On the credence table* a white cloth as usual; upon it the articles required for High Mass, altar cards, the book for the chanting of the *Exsultet*; nearby three cushions (to be used during the Litany).—The violet chasuble and maniple for the C. are preferably placed on the bench. The acolytes’ candlesticks are on the credence table only in case the Blessing of the Font occurs; otherwise they are left in the sacristy.

2. In the *vestibule of the church* (“*foris ecclesiam*”—*Miss.*; “*in sacristia vel in alio loco decenti et consueto*”—*Caer. Ep.*), a chafing-dish—the fire, however, is not enkindled by the priest, but by the sacristan by means of a spark struck from a flint or other stone *before* the ceremonies commence;—nearby a pair of tongs with which to put the coals into the censer; further-

more, the rod with the triple candle, the latter according to long established usage is but one candle from which the three project. The rod may be decorated with flowers. Nearby matches and a small candle (or, if preferred, a small lantern, lest the light should be extinguished in returning to the church).—On a side table covered with a white cloth, a white stole, dalmatic and maniple for the D.; a book-stand with open Missal, to be used during the Blessing of the Fire.

3. *In the sacristy:* White vestments for the High Mass; the processional cross, censer, holy water and aspergill; the five grains of incense on an ornamented plate. The grains must be really formed of *incense* and not of wax; otherwise they cannot be validly blessed; it is proper to ornament them, e.g. to gild them. Furthermore, an amice, alb, violet stole, cope for the C. (if no cope is available, he wears the stole, but in no-wise the chasuble); a violet stole (no maniple) for the D.; for the S. only the alb and cincture;<sup>2</sup> for the D. and S. the *planeta plicata*, which they wear at the following times:

D.: 1. From the commencement of the ceremonies until after the Blessing of the New Fire, when he puts on the white vestments; 2. after the *Exsultet* until the Litany.

S.: From the commencement until the Litany.

4. *For the Blessing of the Baptismal Font:* The font is to be thoroughly cleaned and filled with fresh water; nearby one or more vessels, to

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<sup>2</sup> In the older Missals the following is read: the S. "tunicella viol. coloris indutus"; in the later authentic editions, only: "S. cum cruce."

receive the blessed water intended for the people. If a rather large quantity of water is desired, it is better to fill a larger vessel with water instead of the font, and before putting in the holy oils to pour the water from the vessel into the font. A credence table covered with a white cloth is to be near at hand in a suitable place; upon it a water-pitcher, a basin, some pieces of bread without crust, a towel for the C.; the chrism and the oil of catechumens; the Missal, open; a cloth to wipe the rim of the baptismal font; a finer cloth with which to wipe the Paschal candle; a surplice and violet stole for the priest who performs the ceremony of Aspersion; the empty holy water vase with aspergill.

## § 2. RITE.

N. B. In receiving and presenting censer, aspergill, biretta, etc., the D. again kisses the C.'s hand and the object presented or received.

a) The *Blessing of the New Fire*. The following is the order to be observed in *going to the vestibule*: First three acolytes, one with the holy water, another with the censer and incense-boat, another with the grains of incense; the three proceed together. Then the S. (in alb and without maniple) with the cross and *alone* (there are no candle-bearers); then the clergy, and lastly the C.; at his left is the D. in alb and stole, but *not* wearing the maniple; he does not hold the C.'s cope; *both* wear the biretta (the biretta of the S. is taken to the bench in the choir).— All pause before the high altar and genuflect to the cross,

excepting the S., who makes no reverence at all, and the C., who (*dicta Nona*) only takes off his biretta and bows his head profoundly.

Arrived at the *vestibule* the S. stands at the door, facing the high altar, at all events in such a way that both he and the cross are turned in the direction of the C. The latter takes his position at the book and opposite the cross. The C. and D. (the latter at the C.'s right) take off their birettas and the D. hands them to the M. or an Ac. The M. stands at the C.'s left, the acolytes at the D.'s right. The C. "blesses the New Fire and the five grains of incense, but does not sing the Prayers of the Blessing, but merely recites them" (*Caer. Ep.* II, c. 28, n. 1); the D. makes the responses. At the Oration *Veniat quaeſ.*, which is said without the *Oremus*, the Ac. with the grains of incense steps forth. In the mean time the thurifer takes some of the coals from the blessed fire and places them in the censer. After the last named Oration the C. puts incense into the censer (D.: *Benedicite, Pater Rev.*; C.: *Ab illo benedicaris*, etc., with the blessing). Then the C. sprinkles the grains of incense and the fire with holy water, either both together three times, or each separately three times, saying the *Asperges me*; he incenses them in like manner.—The D. now makes a reverence to the C. and proceeds to remove the violet stole and to put on the white maniple, white stole, and dalmatic. Incense is again put into the censer in precisely the same manner as before (this is intended for the *Procession* and the *Exsultet*). The D. takes the rod with the triple candle with

both hands and an Ac. lights the small candle (or the small lantern) with a match which he first ignites at the blessed fire — for the lamps in the church, which are still extinguished, are to be lighted with the blessed fire (*Miss.*). The sacristan carries the violet stole and the D.'s biretta to the altar, as well as the pedestal for the rod with the triple candle.<sup>3</sup>

b) In *going to the altar* the thurifer leads, to his right is the Ac. with the grains of incense, the S. follows with the cross, then the D., at his side an Ac. with the lighted candle, last of all the C., who alone wears the biretta; the M. is at the side of the C. As soon as the C. has entered the church, the D. pauses, lowers the rod and allows one of the candles to be lighted, then kneels on both knees (or genuflects merely on one knee) and sings *Lumen Christi*; all the others, *including the C.*, kneel with him (cf. *Caer. Ep.* II, c. 27, n. 7: *Omnes et Episc. gen.*); of course the C. takes off his biretta while doing so. All, therefore, rise immediately before singing *Deo gratias* (*Caer. Ep.*). The second candle is lighted and *Lumen Christi* sung the second time *in the*

<sup>3</sup> According to some the S. is to put on *the maniple* now (being supported in their opinion by what the *Caer. Ep.* says in II, c. 28, n. 1). But since in the preceding c. 27, n. 12 it is expressly stated that the S. is to put on the maniple *when the C.* puts on his, i.e. before the Prophecies, it is the opinion of *Mer.*, that *either an error has crept into the text or that both methods are allowed*; but he thinks it is preferable and with right, that the S. should not as yet wear the maniple, inasmuch as he is still acting as cross-bearer and because the C. is not wearing his.

*middle of the church*; the third time *in front of the altar* (*Miss.*). The Ac. extinguishes the small candle and the D. hands him the rod with the triple candle. They then arrange themselves in the following positions: The thurifer steps in the direction of the *Gospel side*; at his right is the S. with the cross; the Ac. with the triple candle and at his right the Ac. with the grains of incense take the corresponding position on the *Epistle side* of the altar; in the middle is the C. with the D. at his right; the D. receives the C.'s biretta and gives it to the M. The C. bows to the cross, ascends to the platform, kisses the altar and, going to the Epistle side, turns to the altar (*Miss.*). Incense is not put into the censer. The D. goes to the credence table for the book (or he receives it), genuflects in the middle of the altar and kneels at the edge of the platform near the C. (*Mer. et al.*), omits the *Munda cor*, but says the *Jube domne . . .*, the C.: *Dominus sit in corde tuo et in labiis tuis, ut digne et competenter annunties suum Paschale paeconium. In nomine Patris, et Filii † et Spiritus Sancti. Amen*, making the sign of the cross, but not extending his hand to be kissed (*Caer. Ep.*). The D. rises and, turning to his left, goes to the right of the S. at the foot of the altar; all genuflect, except the S. with the cross and the Ac. with the triple candle, and proceed to the Gospel side for the singing of the *Exsultet*, observing the following order: The thurifer and at his left the Ac. with the grains of incense go first; then the S. with the cross and at his left

the Ac. with the triple candle; then the D. with the book (the M. remaining near him).

c) *The Exsultet.* The D. places the book on the stand and incenses it as at the Gospel (*Miss.*); at his right side are the S. (with the cross turned toward the C.) and the thurifer; immediately next to him at his left the Ac. with the triple candle and then the Ac. with the grains of incense — *vertentes facies prout ipse Diaconus* (*Caer. Ep.* II, c. 27, n. 10).— The clergy and faithful stand as is customary during the Gospel, the C. faces the D., as soon as the latter begins to sing.

Note. Of the various positions assigned by rubricists, those are selected which agree with the text of the *Miss.* and *Caer. Ep.* and are authorized by the decision of the S. R. C., given 29 May, 1900, *Urgell.* ad 3. The fact of the S.'s holding the cross turned in the direction of the C. — hence in a direction different from the one in which he himself is facing, is indeed a departure from the General Rule, and for this very reason expressly mentioned by the *Caer. Ep.* ("S. cum cruce versa ad Episcopum").

After the words *curvat imperio*, the D., accompanied by the M. and the Ac. with the grains of incense, goes to the Paschal candle and himself fixes the grains in the candle in the order indicated in the Missal. The Ac. places the plate on the credence table and takes the small candle. After the words *rutilans ignis accendit* the D., accompanied by the Ac. with the triple candle, goes to the Paschal candle and lights it with one of the three candles.<sup>4</sup> At the words *apis mater*

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\* It would be well to saturate the wick of the Paschal candle beforehand with kerosene or with a mixture of turpentine and wax, so that the D. may have no

*eduxit*, the D. pauses until the Ac. has lighted the nearest lamp in the church; the remaining ones are lighted by the sacristan.

The name of the Pope and of the Bishop (even of Regulars) is to be inserted in what follows:—the entire passage beginning with the *Respice* to *Per eundem*, etc., is according to the *Decr. gen.* n. 3103 ad 3 to be omitted.

*At the end* of the *Exsultet* the D. closes the book; the S. gives the cross to an Ac., the D. and S. go to the altar and, after genuflecting, proceed to the sedilia. The C. at the same time bows to the cross from the position he has just been occupying and goes *a latere ad sedilia*. There they change their vestments; the S. puts on the violet maniple; the D. the violet maniple, stole (*planeta plicata*); the C. removes the cope and puts on the violet maniple and chasuble (if the Blessing of the Baptismal Font does not occur, the cope is taken to the sacristy); a book-stand with the book containing the Prophecies is placed in the middle of the choir.

d) *The Prophecies.* The C., D. and S. immediately proceed to the altar *a latere* (without making a reverence) and take their positions as at the Introit; at the end of each Prophecy (or, as required, at the end of the Tract) the D. and S. take the position customary during the Orations, then they return each time to the position previously occupied (i.e. as at the Introit). The C. lays his hands upon the book during the read-

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difficulty in lighting it. So, too, the Ac. who is to light the sanctuary lamp should thoroughly inform himself how it is to be done.

ing of the Prophecies (the *Deo gratias* is not said). At the beginning of the Orations he folds his hands and extends them as usual. Concerning the *Flectamus genua*, etc., vid. above, *Good Friday*, p. 182. If the Prophecies are sung in the front part of the choir, the M. makes a bow to the first chanter; the latter takes off his biretta, rises and follows the M. to the book, genuflects to the cross, lays his hands upon the book and, as soon as the C. begins to read, chants the Prophecy in a distinct and dignified manner, yet withal quite rapidly (*Mer.*). He remains at the stand until the *Flectamus genua*, genuflects with the rest, and, accompanied by the M., returns to his place. The M. immediately invites the second chanter to go to the book, etc. (In many places it is customary to cease chanting as soon as the C. has finished reading the Prophecy; the *S. R. C.* has disapproved this practice in the cathedral of Chile — *Decr. auth.* n. 3104 ad 8).

e) *Blessing of the Baptismal Font.* During the last Oration the candles of the acolytes on the credence table are lighted. After the Oration the C. makes a reverence to the cross from his position at the book, the D. and S. genuflect, and with the C. between them go *per breviorem* or *longiorem ad sedilia* (vid. above, p. 184; also p. 50), where the C. removes the chasuble and maniple and puts on the violet cope; the D. and S. also remove the maniple. Meanwhile the Ac. take their position in the middle and face the altar; nearest the altar is the thurifer; behind him, an Ac. carrying the cross and accompanied by two other Ac. with candlesticks (candles

lighted); — the S. does not carry the cross, because, according to the *Miss.* and *Caer. Ep.* II, c. 28, n. 7, he is to accompany the C.; last of all the Ac. with the Paschal candle.

The Procession now advances in the direction of the baptistery. All genuflect to the cross (the cross-bearer, the Ac. with candlesticks and the one carrying the Paschal candle excepted), — the C. merely bows his head, removing his biretta as he does so. The Ac. with the Paschal candle goes first, the cross-bearer between the two Ac. with candlesticks follows, then the clergy, and finally the C. between the D. and S., who hold the C.'s cope; only the latter three wear the biretta. On the way to the baptistery the Tract *Sicut cervus* is sung. Arrived there the C., D. and S. take off their birettas; the positions they are to take will depend on the nature of the place; at all events, however, the cross-bearer stands opposite the C., the D. and S. at the C.'s side, the Ac. with the Paschal candle near the D.

The C. says the Prayers from the Missal, which is either on a book-stand or is held by an Ac.; the Orations are sung *in tono simpl. feriali*, and during them the C. keeps his hands folded as also during the Preface; the rest follows as indicated in the Missal; the D. presents the towel to the C. whenever required; the D. and S. assist the C. in his various functions by holding his cope. The signs of the cross made at the words *Benedico te* are not to be made *in* but *over* the water. After the word *fcrebatur* the C. sprinkles some of the water in the direction of the four Cardinal Points: to the East, to the West, to the

North, to the South  $3\frac{1}{2}$  4. The Paschal candle is wiped with a cloth of finer texture after the immersion.

The *Aspersio aquae* takes place before the C. pours in the holy oils. An Ac. pours some of the blessed water into the holy water vase, the D. presents the aspergill to the C. (with the customary *oscula*) and the C. sprinkles those immediately surrounding him. The Aspersion of the clergy and of the faithful may be conducted by another priest in surplice and violet stole; at the same time the acolytes pour water into the vessels intended for the people. The C. then pours in the holy oils, in the manner indicated by the Missal; he is to observe the following: 1. But a small quantity is to be poured in; 2. in pouring he traces the sign of the cross; 3. he then pours in both oils simultaneously in the form of a cross and this three times.

Note. If the tubes or stocks containing the oils are small and inconvenient for the action of pouring, it is advisable (as is done in many parts of Germany) to use a *small spoon* with which the holy oil and in its turn the chrism are poured into the water in the form of the cross and afterwards by means of two small spoons both the oil and chrism simultaneously poured and this three times and in the form of a cross.

The C. then mixes the oil with the water, and cleanses his hands thoroughly with the slices of bread or lemon, or with cotton. The D. presents the towel.

If the *newly* blessed oils have not as yet arrived, but are expected after a short while, the ceremony of pouring in the oils is omitted now,

and a priest vested in surplice and violet stole pours them in later, observing all the details of the prescribed ceremony; if, however, the holy oils are delayed for a long time, the *old* oils are used on this day and the newly blessed oils on the eve of Pentecost (*Decr. auth.* n. 2773, etc.).

The Procession now returns to the altar and two chanters in the meantime<sup>5</sup> intone the Litany; the choir answers, i.e. *repeats all the words of the two chanters* (*Caer. Ep.* II, c. 27, n. 19, and *Miss.*). Arrived at the altar, a reverence is made to the cross in the same manner as was made before leaving the altar for the baptistery. The C., D. and S. go to the sedilia, the C. removes his cope, but retains the stole and maniple, the D. and S. put on the *planeta plicata*, for, according to the *Caer. Ep.* II, c. 28, n. 9, they are to wear *white vestments* during the Litany; they then go to the altar, the C. bows, the D. and S. genuflect and the three prostrate themselves, and remain in this position during the rest of the Litany. All the others kneel (*Miss.* and *Caer. Ep.*), the chanters sing the remaining portion of the Litany kneeling. At the word *Peccatores* the C., D. and S. and the servers rise, make a reverence to the altar and go to the sacristy, two Ac. leading, and then one behind the other and wearing the biretta, the S., D. and C. The other servers remain at the altar (*Caer. Ep. ibid.* n. 10), place flowers between the candlesticks on the altar, remove the cushions, light the candles,

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<sup>5</sup> Hence they do not delay the intonation until they have reached the altar (cf. *Decr. Auth.* n. 3108 ad 10).

place the altar cards and the stand for the Missal on the altar (the stand covered with a white cloth), and remove finally the violet antependium and then go to the sacristy. In many places the sacristan attends to all this. Beginning at *Pecatores* the choir chants more slowly.

If the *Blessing of the Baptismal Font* does not take place, the C., D. and S., after making the required reverence to the cross, leave the altar after the last Oration and go *a latere to the sedilia*; the C. removes the chasuble, the three remove the maniple (the D. and S. also take off the *planeta plicata*). They then return to the altar in the manner described above.

f) *The Mass.* After a proper interval of time ("cum pausa convenienti"—*Caer. Ep.*) the *Kyrie* is solemnly sung. *Meanwhile* (*Miss.*), therefore not previously, the C. and ministers leave the sacristy and approach the altar for High Mass. *The functions at this Mass are the same as at the usual solemn High Mass unless an exception is expressly indicated.*

The Psalm *Judica me*, the *Gloria Patri*, the *Incensation*, the *Kyrie eleison* occur in their regular order; the *Introit*, however, is omitted; the *Gloria* is solemnly intoned (*Mag. Chor.*), the organ is again played, the church bells and the smaller ones at the altar are rung, the pictures are uncovered (*si commode fieri potest, vel post officium ejusdem diei*—*Decr. Auth.* n. 1248 and 2965 ad 2). After the Epistle the C. first gives the S. his blessing and then sings the *Alleluia*; after the *Alleluia* he says *submissa voce* the Versicle and Tract as indicated in the Missal, and

then continues with the Mass (*prosequitur Missam* — *Caer. Ep.* II, c. 27, n. 25); hence the C. immediately goes to the middle of the altar, says the *Munda cor*, reads the Gospel, puts incense into the censer as usual; at the Gospel the Ac. stand at the side of the S. and assist without their candlesticks; the D. incenses the book as usual.— The *Credo* is omitted (hence the S. carries both the burse and chalice to the altar); the *Offertory* is not said; but the *Oremus* is retained; the *Incensation* of the Offerings, of the altar and of persons occurs as usual. The Psalm at the *Lavabo* and the *Gloria Patri* are said, the *Communicantes* and *Hanc igitur* are *propria* to-day. The *Agnus Dei* and *Pax* are omitted; hence the S. does not ascend to the side of the C., but the D. covers the chalice after the words *Haec commixtio*, genuflects with the C. and goes to the latter's left; at the same time the S. genuflects below and goes to the C.'s right; both genuflect again on the platform (the S. merely for uniformity's sake); the C. says the three Prayers before the Communion as usual.

g) *Vespers*. After the Communion of the C. (*Miss.*) the choir sings the *Alleluia . . .*, the C. proceeds to the Epistle side after the last Ablution and says *submissa voce* the Antiphon and Psalm, the D. and S. in the mean time taking the position customary at the Introit. The thurifer is to be in readiness with the censer. The C. intones the *Vespere autem*, the choir continues the chant, while the C. recites the rest *submissa voce* with the D. and S. (*AA.*);— they then stand one behind the other, and when the *Mag-*

*nificat* is intoned by the choir, they go to the middle (if customary they make the sign of the cross at the beginning of the Magnificat). Incense is now put into the censer and the altar incensed just as at the Introit; the D. (with the S. at his side) incenses the C., then he incenses the S., the latter preferably taking for this purpose the position usually taken by him at the Introit, only that he now faces the people; then the D. himself is incensed, likewise in the position usually occupied by him at the Introit, at the C.'s right. The C. says the Magnificat with the D. and S. either during the Incensation or afterwards while standing at the book, repeating at the same time the Antiphon *Vespere autem*; he then sings the *Dominus vobiscum*, etc., as customary. The singers are to sing the *Gloria Patri* following the Magnificat, only after the altar and the various persons have been incensed, that the ceremony of Incensing may in no wise be interfered with.—After High Mass the Bl. Sacrament is again returned to the tabernacle.<sup>6</sup>

Note 1. *Holy Communion* may be given during the Mass on Holy Saturday (*Decr. Auth.* n. 2561). As regards the Rite for the solemn distribution of Holy Communion, vid. p. 77, Note.

Note 2. Relative to the Rule so much insisted on by rubricists, that the deacon, *who assists at the other functions, must also sing the Exsultet*, the following words of Gardellini on the Decr. n. 2631 ad 2 (*Decr. Auth.* IV, 243) are remarkable: *Haec profecto est regula generalis in rubricae praescripto fundata; quae tamen tanto cum rigore accipienda non est, . . . ut nullus detur casus, qui*

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<sup>6</sup> The rod with the triple candle is not removed until after the High Mass on Holy Saturday (*Decr. Auth.* n. 2873 ad 5).

*aliquam in quibusdam circumstantiis exigat moderationem, . . . cumque alicubi ad officium Diaconi pro Missa specialiter aliquis teneatur, qui tamen, ad modulandam vocemque notis aptandam habilis non sit, satius esse videtur, alium substituere ad canendum praeconium.*

The *Paschal candle* is lighted at the *solemn Mass* and *Vespers* on the following occasions: 1. On Holy Saturday, Easter Sunday, Monday and Tuesday; 2. on the Sundays after Easter until Ascension Thursday; 3. on other days and Feasts during this time, if customary (*Decr. Auth.* n. 235 ad 11); 4. it may be lighted on the above mentioned days even at a parochial or community Low Mass, but never at a Mass in violet or in black (because it is symbolic of the Easter joys); 5. it may not be lighted during the *Benediction* of the Bl. Sacrament (*Decr. Auth.* n. 3479 ad 3); 6. it is extinguished after the Gospel on Ascension Thursday and used but once again, i.e. at the *Blessing of the Baptismal Font*, but not during the Mass (*ibid.* n. 4048 ad 10) on the Vigil of Pentecost, wherever the latter Blessing is prescribed over and above that of Holy Saturday.<sup>7</sup>

## ARTICLE II. THE RITE WITHOUT MINISTERS.

a) In proceeding to the vestibule of the church for the *Blessing of the New Fire* the following order is observed: 1. An Ac. with his hands folded (or as required, with the grains of incense); 2. the cross-bearer; 3. the C. between

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<sup>7</sup> There is not the least impropriety in allowing the Paschal candle to be consumed during the solemn Exposition of the Bl. Sacrament; it is only required to re-

two Ac., one carrying the censer and incense-boat, the other the holy water.

b) *The Exsultet.* After the Blessing of the New Fire the C. removes the violet vestments, and puts on a white maniple, deacon's stole and dalmatic (if the dalmatic is wanting, he wears only the stole after the manner of the D.; but he does not wear the chasuble). The C. and Ac. then return to the church, the Ac. with the grains of incense and the thurifer (at his left) lead; the cross-bearer follows; lastly the C. carrying the rod with the triple candle, and at his left an Ac. with a lighted candle or small lantern; the C. sings the *Lumen Christi* in the manner described above for the D.; he does not wear the biretta. Arrived at the altar the C. gives the rod with the triple candle to an Ac. and receives instead the Missal; resting this on his breast he kneels on the lowest step and says: *Jube Domine benedicere. Dominus sit in corde meo et in labiis meis: ut digne et competenter annuntiem suum Paschale p<sup>r</sup>a<sup>e</sup>conium. Amen.*—The positions during the *Exsultet* are similar to those in the solemn Rite.

c) *The Prophecies.* The C. again puts on the violet vestments as in the case of the solemn Rite, either in the sacristy or below at the Epistle side, goes to the altar, bows his head profoundly, ascends, kisses the altar and in a loud tone of voice reads the Prophecies.

d) On the way to the baptistery for the *Blessing of the Baptismal Font* the Ac. with the Pas-

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move the grains of incense and not to set it up in the customary place of the Paschal candle (*Ephem. lit. 1902, 415*).

chal candle leads, the cross-bearer follows, lastly the C. wearing cope and biretta (at all events not the chasuble), and reciting the Tract *Sicut cervus*; the rest is just as in the case of the solemn Rite.

e) The singers (if there be any) begin the *Litany* on the way back to the altar; otherwise the C. does so, but not before reaching the altar; arrived there, he removes the cope at the Epistle side, kneels on a prie-dieu in front of the altar and reads the Litany from the Missal as far as *Christi, exaudi nos* inclusively. The Ac. answer, i.e. repeat all the C. says. Wherever customary, the *church choir may sing the Litany*; in this case the C. and two Ac. prostrate themselves on the altar steps, and remain in this position until *Pecatores*, then he returns to the sacristy and *vests for Mass* (vid. above, p. 213).

## PART IV.

### ADMINISTRATION OF THE HOLY SACRAMENTS AND SACRAMENTALS.

#### CHAPTER I. ADMINISTRATION OF BAPTISM.

##### § I. PREPARATIONS.

1. Oil of catechumens and chrism.
2. Salt.
3. A ladle or ewer, with which the water is poured on the head of the one to be baptized.
4. A basin which receives the water as it falls from the head of the person baptized, except when it immediately flows into the sacrarium.—It is not permissible to allow the water to flow back into the font.
5. Cotton with which to wipe the parts where the oil has been applied.
6. Surplice; a white stole and a violet one, or a stole of which one side is white and the other violet (*Decr. Auth.* n. 3086 ad 7).
7. Crumbs of bread or salt or cotton for wiping the hands.—The hands may be washed in the sacristy after the Rite has been performed.
8. A white veil to be placed on the child's head; the parties concerned often supply this themselves.

9. A wax candle, to be lighted before being presented to the newly baptized or, as the case may be, to the sponsor.

10. The Ritual and the baptismal register.<sup>1</sup>

### § 2. PRELIMINARY QUESTIONS.

These the priest puts to the faithful either at the church door or in most cases when they come to *notify him about the Baptism*. The latter method is the more desirable, since it is quite possible that mistakes will be made otherwise, e.g. the names will either be misunderstood or not written correctly; again, the priest may be greatly incommoded if for some reason or other an ineligible sponsor has to be sent away immediately before the ceremony.

Such questions are the following: 1. Does the child belong to the parish? 2. Is it a boy or a girl? 3. Has it been previously baptized and by whom and how? 4. How shall it be called? 5. Who are the sponsors? He is to advise the latter to assist at the Baptism in a devout manner and to answer in the person of the child.

### § 3. RITE.

The Ritual of the diocese is to be used in performing the Rite of Baptism. Hence but a few

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<sup>1</sup> The entering of the names into the *official register* is the business of the pastor. If another priest performs the ceremony he writes the name on a slip of paper or enters it into another book, and from this the pastor transcribes it into the baptismal register.

remarks pertaining to the various ceremonies are added here.

*a. At the Church Door.*

1. The priest does not wear the biretta during the ceremony according to the *General Rule* (p. I, n. 2;—cf. also *Mr.*).

2. *Ter exsufflet in faciem infantis* does not signify “breathing upon” but “blowing upon” (*AA.*) ; it is *not* done in the form of a cross.

3. In making the various *signs of the cross*, the priest does not *touch* the child, except when the parts, upon which the sign of the cross is to be made, are expressly mentioned; otherwise they are made over the child’s body. Hence at the words *Accipe signum . . .* the priest makes the sign of the cross upon the child’s forehead and breast (upon its dress).

4. At the Prayer *Omnipotens, semperne, . . .* the priest lays his right hand upon the child\* only *for a moment*, and this in a gentle manner; he then holds it extended above the child while saying the Prayer (*Mr.*).

5. The *blessed salt* is placed in the child’s mouth with the thumb and forefinger—*sufficit minimum granum* (*Baruffaldi*).

6. In the ceremony of Exorcism which now follows the signs of the cross are made in the direction of the child; the last sign of the cross, however, according to Rule 3, just mentioned, is to be made on the child’s forehead, and not above the child.

7. At the Prayer *Aeternam ac . . .* the priest \*

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\* Actual contact is not obligatory. Cf. O’Kane, Wapelhorst, et al.—ED.

*lays his right hand* upon the child in the manner stated in Rule 4.

8. The *stole* is usually placed upon the child's breast, i.e. the *left* extremity of the stole, that the priest's right hand may be free.

9. On the way to the baptistery the priest wears the biretta and says the *Credo* and *Pater noster* in Latin, while the sponsors are allowed to say the same in the vernacular (*Decr. Auth.* n. 3535 ad 10).

*b. At the Entrance of the Baptistry.*

(Or, if there is no baptistery, near the baptismal font.)

1. During the Exorcism the priest will stand, if practicable, with his back to the font (as though he were still preventing the child's entrance).

2. The *application of saliva* is made by means of the thumb, not with the forefinger (*ibid.* n. 3368 ad 3); the form of the cross is not prescribed; it is not required to touch first one nostril and then the other; but it suffices to touch the nose *but once* (*Wapelhorst*).

3. The *unction with the oil of catechumens* takes place *outside* the baptistery (*AA.*) and in the following manner: *a)* On the breast and on the back between the shoulders; *β)* in both cases in the form of a cross; *γ)* the anointing is done with the thumb; *δ)* the words are not said twice; *ε)* the parts anointed are wiped immediately after each anointing or only after the second; hence

the priest will take the cotton between his fingers before the anointing begins.

4. The stole is now changed, or if bi-colored, the unused side exposed.

c. *At the Font.*

1. The sponsors are either to hold or touch the child during the Baptism, or present it immediately to the priest to be baptized or receive the child immediately after the Baptism; the priest will see to this.

2. It is best to hold the child *slightly sidewise*, so that the water may flow over its forehead or temple.

3. The name of the child should not be forgotten at the beginning of the *formula of Baptism* (e.g. **Paule**, *ego te baptizo*), but *Amen* is not to be added at its conclusion (*Decr. Auth. n. 3014 ad 3*).

4. The priest may attend to the *drying* of the child's head, the sponsors in most cases do so.

5. The *chrism* is *not applied* to the forehead, nor between the forehead and crown, but the crown of the head is anointed; after the anointing he first wipes his thumb and then the part anointed (*Rit. Rom.*).

6. The priest places the *white veil* upon the child's head; the server or sponsor answers *Amen*.

7. The *candle* is handed to the newly baptized or, as required, to the sponsor, after being *lighted*.

8. The priest *cleanses his hands* either here or in the sacristy, using crumbs of bread, or salt or

cotton; the crumbs of bread are put into the sacrarium, the salt and cotton burned; he then washes his hands.

*d. In the Sacristy.*

The names are to be entered exactly (vid. above, *Preparations*, Note).

Note 1. The *Baptism of several at the same time* is permitted (cf. *Rit. Rom.* tit. II, c. 2, n. 27), but the *ceremonies* must be performed *separately* in the case of each child; only the Prayers may be said for all in common, the plural number being used: hence

a) at *Preces nostras* and *Aeternam* the priest lays his hand\* on each child separately and then with his hand extended over them all he says the Prayer;

b) it is proper to wipe his finger after each application of saliva;

c) from this part of the ceremony (i.e. from n. 13 of the *Ed. typ.*) to *Vade (Vadite) in pace* each detail of the Rite is to be applied to every individual child.—From this it may be inferred that very little time is saved by the Baptism of several together; hence priests who have had but little experience in this holy function will do well to baptize them one at a time.

Note 2. In the case of *grown children servetur ordo baptissimi parvolorum* (*S. Off.* May 10th, 1879); moreover, they are to answer the priest with the sponsors.

## CHAPTER II. DISTRIBUTION OF HOLY COMMUNION.

### § I. IN CHURCH, BUT “EXTRA MISSAM.”

1. The administration of Holy Communion is regarded as *extra Missam* when given before or after Mass.—If administered after Mass, the

\* Cf. Note, p. 221.

three Hail Marys, etc. may be omitted (*S. R. C.*..).

2. If *not* administered before or after Mass, the priest *wears* a surplice and stole of a color proper to the day (*Rit. Rom.*) or white (*Decr. Auth.* n. 2740 ad 12). Priests and deacons in receiving *Holy Communion* at or outside of Mass wear a stole of the same color as that of the priest who distributes, or white (*ibid.* n. 3499 ad 1).

3. *The hands are to be washed* before giving Holy Communion (*Rit. Rom.*).

4. In the prayer *Misereatur* the plural *vestri* is always used, even if there be but one communicant (in administering to the sick, however, the singular *tui* is used).

5. Arriving at the altar after giving Holy Communion, the priest places the ciborium on the altar, genuflects, carefully covers the ciborium, purifies his fingers, places the ciborium in the tabernacle and then before closing the tabernacle, genuflects again (*Decr. Auth.* n. 3116).

6. The *Blessing* must always be given after administering Holy Communion, *unico excepto casu, quando datur (Communio) immediate ante vel post Miss. Defunctorum* (*ibid.* n. 3792 ad 10); the formula used is: *Benedictio Dei*, etc., but the priest does not kiss the altar.

7. The Antiphon *O sacram convivium* is optional; the Versicle with Prayer *de praecepto* (*ibid.*). During the Paschal Season (but never in a Mass for the Dead) and during the Octave of Corpus Christi, *Alleluia* is added to the Anti-

phon and to the Versicle *Panem de coelo . . .* and the Response . . . *Omne delectamentum*; besides, during the Paschal Season instead of the Prayer *Deus, qui nobis . . .* (which always has the long conclusion — *ibid. n. 3515 ad 2*) the following Prayer is said: *Spiritum nobis, Domine, tuae caritatis infunde: ut, quos sacramentis paschalibus satiasti, tua facias pietate concordes. Per Christum Dominum nostrum. Amen.*

Note. If Holy Communion is to be given *during the Exposition of the Bl. Sacrament*, the priest will avoid as much as possible turning his back to the Bl. Sacrament; the Blessing is given as usual after administering Holy Communion.

## § 2. HOLY COMMUNION ADMINISTERED TO THE SICK DURING MASS.

If the sick room is sufficiently near the chapel for the sick person to see the altar or at least to hear the priest, Holy Communion may be given during the Mass; the Rite is the same as usually obtains when Holy Communion is given at Mass in church; hence the *Agnus Dei* and *Domine non sum dignus* are said at the altar and no prayers are said on the way to the sick person. If the sick person is in a room farther removed from the altar, yet is able at least to hear the priest, the latter is to take the Bl. Sacrament thither under a small canopy (*umbella*) and accompanied by two acolytes with lighted candles (cf. *Decr. Auth. n. 2672 ad 12*, and *n. 3322*).

§ 3. HOLY COMMUNION PRIVATELY ("OCCULTE") ADMINISTERED TO THE SICK.<sup>1</sup>

Since it is frequently necessary to carry the Bl. Sacrament to the sick in this manner, and since moreover the Roman Ritual discusses the matter but very briefly (*Append.*, "Modus deferendi occulte"), the useful directions of the second Plenary Council of Baltimore (1866) and of the first Provincial Council of Westminster (1852) are given in substance here:

1. "It is quite commendable and advisable for the priest either to take the articles necessary for the administration of the Sacrament with him in a valise or to send them beforehand."— Among these articles might be mentioned a surplice, a cassock (cf. *Decr. Auth.* n. 3234 ad I, 4), holy water, a white cloth, two small candlesticks with wax candles, and a crucifix.

2. "When the priest takes the Bl. Sacrament from the tabernacle, he wears the surplice and stole" (Council of Westminster); "on the way to the sick he wears the stole under his coat."

3. "We impose a strict obligation upon the priests in such cases of always carrying the Bl. Sacrament upon their breast" (both Councils conformably to the *Lit. Encycl. S. C. de propag. Fide*, 23. Feb. 1859).

4. "The priest will take care to compensate for what is lacking in external solemnity by in-

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<sup>1</sup> As to whether or not in a parish Holy Communion is to be administered *occulte*, depends of course on the decision of the Ordinary.

terior devotion and as much as possible exterior reverence due to Christ really present" (*ibid.*).

5. "After administering Holy Communion the priest is to carry the pyx as soon as possible back to the church and return it to the tabernacle, where it is to remain until purified" (Council of Westminster); or — according to Falise and others — he purifies the pyx immediately after administering Holy Communion (he pours water upon his fingers into the pyx and thus purifies fingers and pyx) and then gives the water to the sick man to drink; or he purifies without water, and then washes his fingers in the vessel of water.

If the sick person refuses to drink the water, it is to be poured into the fire.

6. "As regards the private administration of Holy Communion to the sick the priest should in general, as far as circumstances will allow, follow the directions of the Roman Ritual as exactly as possible" (Council of Baltimore).

### CHAPTER III. THE HEARING OF CONFESSION.

1. *Superpellicco et stola violacei coloris utatur, prout tempus vel locorum feret consuetudo (Rit. Rom., tit. 3, c. 1, n. 9)*; in many localities the surplice and violet stole are prescribed by diocesan regulation.

2. As regards raising the palm of the hand and holding it thus raised towards the penitent

while giving absolution, the following is worthy of note: 1) It is not demanded by the Ritual; 2) the raising of the hand may, as in the case of Extreme Unction, serve the purpose of the imposition of hands; 3) to hold the hand in this position would, if many confessions are to be heard, induce great fatigue.

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## CHAPTER IV. THE ADMINISTRATION OF EXTREME UNCTION.

### § I. PREPARATIONS.

1. *Vestments.* a) If Extreme Unction is to be administered immediately after the holy *Viaticum*, the priest after administering the latter, puts on a violet stole instead of the white one, or if the stole is white on one side and violet on the other, he reverses it.

b) If, however, it is not administered immediately after holy Viaticum, the priest wears the violet stole and, if required or customary, the surplice also. The accompanying server in this case appears in becoming civil dress.

c) *The holy oil* is enclosed in a case, which, fastened to a cord hanging about his neck, the priest carries upon his breast (i.e. in his inside pocket); if he takes both the oil and holy Viaticum with him, he is to carry them separately.

Note. According to repeated declarations of the Sacred Congregation of Rites the proper place for the holy oil to be kept is the church, except when the parish priest lives at a great distance from the church; in this case it

is to be kept in his house, but in a befitting manner and in a safe place (as the Rubric has it "*Quoad honestam et decentem tutamque custodiam*").—*If kept in the church*, it is not to be placed in the tabernacle, but either at the side of the altar or behind it or locked in an appropriate safe or press in the sacristy, with the following inscription on the door of the safe: *S. Oleum Infirmorum* (cf. *Baruffaldi* on the *Rit. Rom.* tit 5, c. I, n. 3).

2. *In the sick room* there is to be a table covered with a white cloth, upon it holy water, a wax candle lighted, a crucifix, six or seven pellets of cotton, crumbs of bread or salt, and water for the priest to wash his hands.

### § 2. RITE.

Besides the particulars prescribed by the Ritual the following is to be noted:

1. The priest *says all the Prayers facing the sick person* (*Misereatur tui*, etc.).  
 2. During the Prayer *In nomine Patris . . . extinguitur*, etc., no other imposition of hands is prescribed by the *Rit. Rom.* besides the raising of the hand in giving the blessing (on the other hand in other Rituals, e.g. in the *Coll. Rit.* of Vienna — approved by Rome in 1888 — such an imposition is prescribed; hence the regulations of the diocese are to be adhered to.—Cf. *Pastoralblatt* 1894, 171 et seq.).

3. The *anointing itself* is conducted — a) with the thumb of the right hand which is to be dipped anew into the oil for each sense (not however for each organ of the same sense); — b) in the form of a cross; — c) in the order described by the Ritual, hence first on the right and then on the left closed eyelid, on the right and left lobes

of the ears, on the right and left nostril, on the closed mouth, on the right and left hand (and this on the palms unless in case of priests, when the backs of the hands are anointed), on the right and left foot (either the upper part of the foot or the sole). The anointing of the loins is no longer customary, not only in many dioceses but even in entire countries.

4. In the case where there are two organs for one sense, the *words of the form* are to be so distributed that *both unctions* are finished before the form has been completely pronounced; the priest may wipe the part anointed immediately after the first unction (especially in the case of the lobe of the right ear).—*O'Kane, Hartmann.*

5. *On finishing the unctions* the priest rubs his thumb with the salt or the crumbs of bread and washes his hands. The pellets of cotton and the salt (crumbs of bread) may be thrown into the fire immediately.

6. In *case of necessity* the priest will use this formula: *Per istam s. unctionem et suam piissimam misericordiam indulgeat tibi Dominus quidquid deliquisti per sensus*<sup>1</sup> and then anoint the forehead, tracing the form of the cross, and if the sick person still survives, continue: *videlicet per visum, auditum, odoratum, gustum et locutionem, ac tactum*, meanwhile quickly anointing one organ only of each sense, though not in the form of a cross (*Noldin*).

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<sup>1</sup> Observe, however, “In casu veræ necessitatis sufficere formam: *Per istam sanctam unctionem indulgeat tibi Dominus quidquid deliquisti. Amen*” (Cong. S. Off. 25 Apr., 1906).

7. If Extreme Unction is to be *administered to several persons at the same time*, the Prayers which have ceremonies adjoined are to be said in behalf of each in particular, the Prayers without ceremonies collectively for all; hence the Prayer: *In nomine . . .* and the unctions must be applied to each one separately, the other Prayers have to be said but once and in the plural.

8. In case of a contagious disease the priest is to provide himself with a special oilstock, and by means of a small instrument dip the pellet of cotton into the oil either once (or oftener, for each sense) and then anoint as usual.

Note 1. In giving the Blessing in *Articulo Mortis* the *Confiteor* must be said, even if it has already been recited twice, namely during the administration of the holy Viaticum and Extreme Unction, for the reason that it belongs to the Rite; only in case of necessity may it be omitted (*vid. Beringer, Ablässe*<sup>12</sup> 488).

2. The Blessing in *Articulo Mortis* may be given just as soon as the Last Sacraments have been administered, since its efficacy, the gaining of the Plenary Indulgence, is realized only at the moment of death (*ibid.* 490).

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## CHAPTER V. NUPTIAL BLESSING.

1. The Ritual of the diocese is to be followed.  
 2. The *Benedictio solemnis* belongs to the solemnity and not to the essence of the Sacrament and therefore follows after the Rite. It may not without special indult be imparted outside of Mass. It *must not* be given:

a) In the case of a widow, who has already

received the solemn Blessing at a former marriage (*Decr. Auth.* n. 3922 ad 6);

b) during the forbidden times: from the beginning of Advent to the Feast of Epiphany inclusive, and from Ash Wednesday to Low Sunday inclusive;

c) at mixed marriages.

3. The Mass *pro sponso et pro sponsa* or the addition of the *Oration* of this Mass is forbidden as often as the *solemn Blessing* is.

4. Besides, the following Rules are in force concerning *Nuptial Masses*:

a) They are prohibited on Sundays and Holy Days of Obligation, on Feasts of the 1. and 2. cl., during the Octaves of Epiphany and Pentecost, on the Vigil of Pentecost and on the Octave of Corpus Christi;

b) on these forbidden days the *Mass of the day* is said with the *Commemoratio pro sponso et sponsa*, the latter following all the other Orationes prescribed by the Rubrics and never being added to the first *Oration sub una conclusione*;

c) the Prayer after the *Ite, missa est* (*Benedicamus Domino*) is said by the priest on the *Epistle side* of the altar;

d) *several* bridal couples may be blessed at the same Mass; nothing however, is changed in the Prayers;

e) the Nuptial Mass with Nuptial Blessing may be said, even if the bridegroom and bride do not communicate thereat;

f) the Mass *pro sponso et sponsa* is considered a *Missa votiva privata*, even if a simple *Missa cantata* or solemn High Mass; hence there is no

*Gloria* nor *Credo*; there are three Orations (even on a Double) arranged in the following order: 2. or. *diei*, 3. or. *de tempore*, if there is no special Commemoration; the Orations are sung *in tono feriali*;

g) the priest is *not obliged to apply* the Nuptial Mass for bridal couple if he receives no stipend for it.

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## CHAPTER VI. BLESSINGS (SACRAMENTALS.)

1. *Vesting.* According to the late *Decr. generale* (*Decr. Auth.* n. 3784, I) the priest always wears the surplice and stole at the administration of Sacramentals *in churches*.

The stole is according to the *Rit. Rom.* to be of the *color proper to the day*, unless some other color is indicated. According to Gavanti this Rubric is not of precept, and in the case of *those Blessings which contain an Exorcism*, the priest wears a *violet stole*; otherwise of that color, *which is conformable to the Mystery or to the class of the Saint*; hence e.g. a red stole at the Blessing of St. Blase, a white one when blessing St. Ignatius water.

At more private Blessings, such namely as do not take place in church, the stole is sufficient, e. g. when St. Ignatius water is blessed at the homes of the sick.

The biretta is not to be worn during the Blessings (*Rit. Rom.*).

2. The object which is being blessed is *sprinkled* first directly in *front* of the priest, then to his *left* and then to his *right* — tracing thus the form of a large cross.

3. In the case of those Blessings for which the Ritual assigns *no formula*, the sign of the cross (according to *Beringer, Ablässe*<sup>12</sup> 334, 4) is made over the object to be blessed and the following words spoken: *In nomine Patris et Filii et Spiritus Sancti. Amen*; it is then sprinkled with holy water; candles are not lighted during the ceremony; — or, the *Benedictio ad omnia* given in the Appendix of the *Ed. typ.* of the *Rit. Rom.* may be used; it runs as follows:

*Adjutorium nostrum in nomine Domini.—  
Qui fecit. . . .*

*Dominus vobiscum.—Et cum spiritu tuo.  
Oremus. Deus, cuius verbo sanctificantur omnia,  
benedictionem tuam effunde super creaturam is-  
tam (vel creaturas istas): et praesta, ut quisquis  
ea (vel eis) secundum legem et voluntatem tuam  
cum gratiarum actione usus fuerit, per invoca-  
tionem sanctissimi nominis tui, corporis sanitatem  
et animae tutelam, te auctore, percipiat. Per  
Chr. D. N. Amen.* Thereupon the object is  
sprinkled.

4. The *superiors of religious Orders* (even local superiors) have full faculties for solemnly blessing their own churches and chapels, as well as all vestments and other articles necessary for the Divine Service in their churches, provided such Blessings have not the ceremony of anointing attached to them (*Vermeersch, De Relig. Inst.* tom. I, n. 422).

For these Blessings the formulas of the Roman Ritual alone are allowed, and not those of the *Pontificale*.—The *Benedictio sacerd. indumentorum in genere* includes the chasuble, stole, maniple, alb, amice, which *without any doubt* have to be blessed, and the cincture, which *very probably* has to be blessed; other vestments, as the cope, dalmatic, tunic, surplice are quite properly blessed; the *Benedictio corporalium* may be used for the Blessing of the pall also; the *Benedictio linteum. altaris* is used only in the Blessing of altar cloths.—Purificators, chalice veils and burses are not blessed (*Decr. Auth.* n. 2572 ad 12).

5. Of the *sacred vessels* the chalice and paten must be consecrated; the *tabernacle* must be blessed (this according to the late *Decr.* n. 4035 ad 4; the formula is to be found among the *Bened. reservatae* in the *Rit. Rom.* tit. 8, c. 23). It is, to say the least, very proper to bless the *ciborium* and *lunula* (the formula is the same as for the Blessing of the tabernacle).

6. Concerning the *use of the stole in general* the following is to be observed:

a) Besides being *prescribed* at Mass, it is *prescribed* on the following occasions:

a) In the administration of the Sacraments and Sacramentals (vid. *above*, p. 234); however, in the case of the Sacrament of Penance the Rule of the Roman Ritual is to remain unchanged (vid. *above*, p. 228); so, too, in the performance of the funeral Rite;

β) during a sermon, if such is the custom, but never during a funeral oration (*Decr. Auth.* n.

2888); the color of the stole is to correspond to the Office of the day, at least when the sermon is preached at some liturgical function, hence e.g. on the Feast of St. Joseph during Holy Week the violet stole must be worn during the sermon preached at the High Mass (*ibid.* n. 3764 ad 13);

$\gamma$ ) as often as a priest or deacon touches a sacred vessel containing the Bl. Sacrament or receives Holy Communion.

b) The stole *may be worn* by the following:

a) The priest who officiates at the Office of the Dead (*ibid.* n. 3029 ad 45);

$\beta$ ) the directors of confraternities who officiate at processions and funerals (*ibid.* n. 2763), *a fortiori* by a parish priest;

$\gamma$ ) priests, who assist at the Adoration of the Bl. Sacrament exposed — cf. *Comment. in Instr. Clem.* § 9, n. 8 et seq.; a general and beautiful custom;

$\delta$ ) the priest who assists the neo-presbyter at his first Mass, and he wears it either during the entire Mass or, if custom so has it, from the Canon until after the Communion (*Decr. Auth.* n. 3515 ad 7).

## APPENDIX.

### Methods of Intonation.

#### 1. Aspersio aquæ benedictæ.

As - per - ges me. Vi - di .... a - quam.

#### 2. Gloria.

##### a. *Tempore paschali.*

Glo - ri - a in ex - cel - sis .... De - o.

##### b. *In festis solemnibus.*

I      Glo - ri - a in ex - cel - sis De - o.

2      Glo - ri - a in ex - cel - sis De - o.

##### c. *In festis duplicitibus.*

I      Glo - ri - a in ex - cel - sis De - o.

2      Glo - ri - a in ex - cel - sis De - o.

3      Glo - ri - a in ex - cel - sis De - o.

4

Glo - ri - a in ex - cel - sis De - o.

5

Glo - ri - a in ex - cel - sis De - o.

d. *In festis B. Mariæ V.*

1

Glo - ri - a in ex - cel - sis De - o.

2

Glo - ri - a in ex - cel - sis De - o.

e. *In Dominicis infra annum.*

Glo - ri - a in ex - cel - sis De - o.

f. *In festis semiduplicibus.*

1

Glo - ri - a in ex-cel-sis De - o.

2

Glo - ri - a in ex-cel - sis De - o.

g. *Infra octavas.*

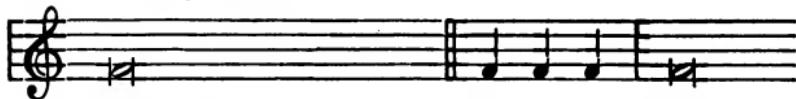
Glo - ri - a in ex - cel - sis De - o.

h. *In festis simplicibus.*

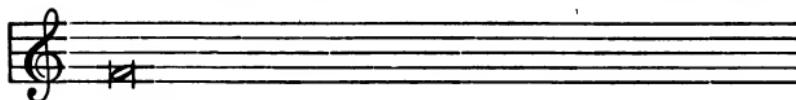
Glo - ri - a in ex - cel - sis De - o.

## 3. Toni Orationum.

There are three tones :

1. *Tonus festivus.*

Dñus vobisc. — Et c. sp. t. O- re-mus Deus qui



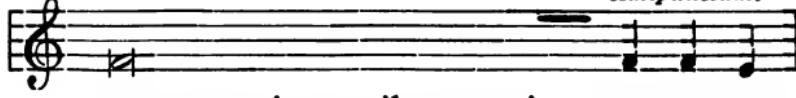
hodiernam diem Aportolorum tuorum Petri et

*punctum.*

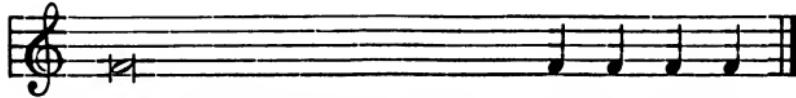


Pauli mar-ty-rio con-se - cra-sti: da Ecclesiæ

*semipunctum.*

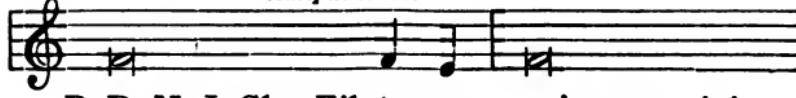


tuæ eorum in omnibus sequi præ-cep-tum;



per quos religionis sumpsit ex - or - di - um.

*semipunctum.*



P. D. N. J. Chr. Fil. tu-um, qui tecum vivit  
vivis et regnas

A musical staff consisting of five horizontal lines. A treble clef is positioned at the top left. To its right is a sharp sign (F#). Following the sharp sign are six vertical stems extending downwards from the staff, each ending in a small black oval representing a note head. The first stem has a vertical line through its center, indicating it is a note with a duration of one eighth note. The subsequent five stems also have vertical lines through their centers, indicating they are also eighth notes.

et regnat in unitate Spi-ri-tus San-cti De-us.  
cum Deo Patri “ “ “ “ “

A musical staff consisting of five horizontal lines. A treble clef is positioned at the top left. In the middle section, there is a sharp sign (F#) followed by a vertical bar. To the right of the bar is a double bar line with two small circles (repeat dots) above it.

**Per omnia sæcula sæculorum.**      **A-men.**

2. *Tonus simplex ferialis*: The same tone throughout.

### 3. *Tonus ferialis* (tone of Versicles).

A musical staff consisting of five horizontal lines. A treble clef is positioned at the top left. In the middle section, there is a sharp sign symbol (F#) placed between the second and third lines. To the right of the sharp sign, there is a single vertical stem with a note head, and further to the right, another vertical stem with a note head.

**Concede, misericors Deus . . . re-sur-ga-mus.**

A musical staff with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The staff contains two measures. The first measure has a single eighth note. The second measure has two eighth notes.

Per eundem Christum Dominum nostrum. Amen

### Note I.

A musical staff in common time with a treble clef. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure contains two eighth notes. The fourth measure contains three eighth notes.

Sac.: O - re - mus. Diac.: Flec-ta-mus ge-nu-a.<sup>1</sup>

A musical staff consisting of a treble clef, five horizontal lines, and four spaces. The notes are placed on the second line, third space, fourth line, and fifth space respectively.

Subd.: Le - va - te.<sup>1</sup>

### Note 2.

A musical staff begins with a treble clef, followed by a key signature of one flat. The first measure starts with a double bar line.

Sac.: Oremus. Diac.: Humiliate capita vestra De-o.

<sup>1</sup> Melody as in the *Per omnia sæcula sæculorum.*

### Application.

- a) *Tonus festivus* in all the Orations of the Mass and Vespers (not Compline) on Doubles, Semi-doubles and Sundays.
- b) *Tonus simplex ferialis* in all the Orations which have the long conclusion and are not sung *in tono festivo*, hence in Masses for the Dead, at Compline, in a few Orations in the Blessing of candels, ashes and palms.
- c) *Tonus ferialis* in all Orations which have the short conclusion.

Note. Even when several Orations are to be sung *sub una conclusione* and the *tonus festivus* is employed, each Oration has its cadences; but if the *tonus ferialis* is used, only the last Oration has the cadences (hence in the latter case all the Orations are sung as though they constituted but one).

### 4. Tonus Epistolæ.

- a) The Epistle is sung in the *same* tone throughout.

- b) A question is sung thus:



1) Quis est hic et lau - da - bi - mus e - um?



2) Quid i - gi - tur lex?

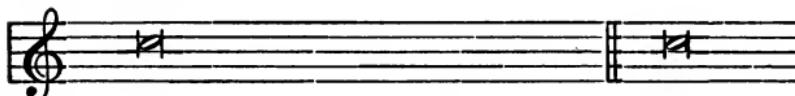


3) Mu - li - e-rem for-tem quis in - ve- ni - et?

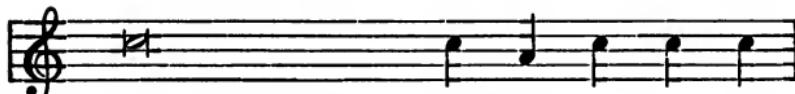
Note. From the third example it will be seen that in the case of polysyllabic words the *depressio vocis* occurs on the last accented syllable.

## 5. Tonus Evangelii.

The following method for Dom. III Adv. applies to all cases:



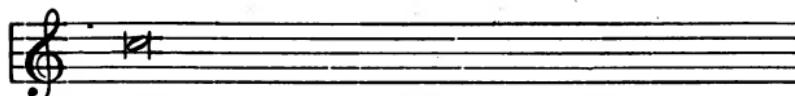
Dominus vobisc.— Et c. sp. t. Sequentia



sancti Evangelii se - cun-dum Io - an - nem  
(Mat-thæ - um)



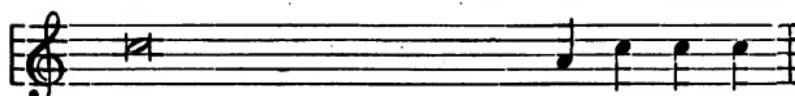
se-cun-dum Lu-cam.  
(Mar-cum).



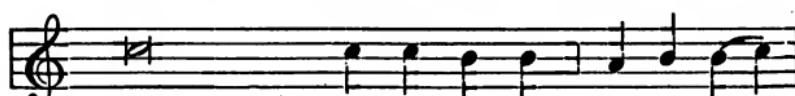
In illo tempore. Miserunt Judæi.....



in-ter-ro-garent e-um: Tu quis es?<sup>1</sup> Et confessus



est et non ...quia non sum e-go Chris-tus.<sup>2</sup>



Et interrogaver-unt e - um: quid er - go?<sup>3</sup>

<sup>1</sup> Monosyllabic question.

<sup>2</sup> Punctum after a polysyllabic word.

<sup>3</sup> Polysyllabic question.

E-li-as es tu? Et dixit: non sum.<sup>1</sup>  
*conclusion.*

Propheta es tu? Et respondit: Non. Hæc in  
 Bethania.... ubi erat Jo-an-nes bap-ti-zans.

### 6. Credo.

1 Cre-do in u-num De-um.

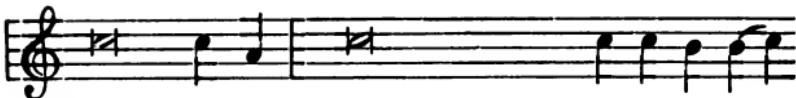
2 Cre-do in u-num De-um

### 7. Præfatia, Pater noster, Pax Domini (cf. Missale).

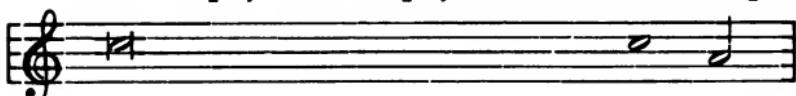
### 8. Confiteor.

Confiteor Deo omni-poten-ti,  
 Beatae Mariæ semper Vir-gini,  
 Beato Michaeli Arch-an-gelo,  
 Beato Joanni Bap-tis-tæ, sanctis Apostolis

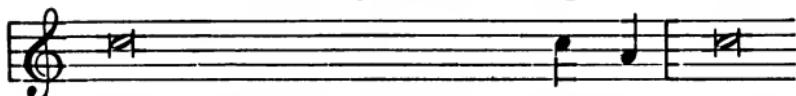
<sup>1</sup> Punctum after monosyllabic word; similarly in the case of indeclinable proper nouns, as *Sion*.



Petro et Paulo; omnibus Sanctis et ti-bi Pa-ter,  
 quia peccavi ni-mis cogitatone, ver-bo et o pe-re;  
 mea cul-pa, mea cul-pa, mea ma-xi-ma cul-pa.



Ideo precor beatam Mariam semper Vir-ginem,  
 beatum Michaelem Arch-an-gelum,  
 beatum Joannem Bap - tis - tam,



sanctos Apostolos Petrum et Paul-um, omnes



Sanctos, et te Pa - ter, orare pro me



ad Dominum De - um no - strum.

## 9. To the “Ite Missa est” and “Benedicamus”.

### 1. From Holy Saturday till Saturday in Low Week.



I - te, mis-sa, est, al - le - lú - ia,



## 2. From the Octave of Easter till Saturday before Trinity Sunday.

vii.

Musical notation for the chant 'I - - te, De - o mis - sa est. grá - ti - as.' The notation includes slurs and grace notes. The lyrics are written below the notes.

## 3. On Solemn Feasts.

i

III.

Musical notation for the chant 'I - - te, De - o'. The notation includes slurs and grace notes. The lyrics are written below the notes.

Musical notation for the chant 'mis - sa est. grá - ti - as.' The notation includes slurs and grace notes. The lyrics are written below the notes.

2

v.

Musical notation for the chant 'I - - te, De - o'. The notation includes slurs and grace notes. The lyrics are written below the notes.

Musical notation for the chant 'mis - - sa est.' The notation includes slurs and grace notes. The lyrics are written below the notes.

#### 4. On Feasts of the B. V. Mary.

(In all Masses with the Preface of the Nativity or of the B. V. Mary—Christmas and within the Octave, Corpus Christi, Holy name of Jesus, etc.)

I.

I - - - te, mis-sa-est.

#### 5. On Doubles.

I.

I - te, mis-sa est.

2

VIII.

I - te, mis - sa est.

3

VIII.

I - - - te, mis - sa est.

3

VIII.

I - - - te, mis - sa est.

4  
VIII. 

I - te,

  
mis-sa est.

5  
V. 

I - te,

  
mis - sa est.

## 6. On ordinary Sundays throughout the year.

I.   
I - te, mis - - - - sa est.

## 7. On Semidoubles.

I  
VIII.   
I - te, mis - sa est.

2  
I.   
I - te, mis - - sa est.

## 8. Within Octaves which are not de Beata.

VIII. 

I - - - te,  
mis - - - sa est.

## 9. On Simples.

IV. 

I - te, mis - sa est.

## 10. On the Sundays of Advent and Lent.

I. 

Be - ne - di - cá - - mus Dó - - -  
mi - no.

VI. 

Be-ne-di-cá-mus Dó - - - mi-no.

## 11. On Week Days throughout the Year.



Be - ne - di - ca - mus Do - mi - no.



Re - qui - es - cant in pa - ce.

## 12. Other Intonations.



Ve - ni Cre - a - tor Spi - ri - tus. (immediately after intonation the chanter kneels).<sup>1</sup>



Te De - um lau - da - mus.<sup>2</sup>

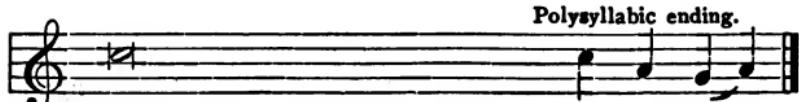
## 13. Vespers.

1. The following alone concerns the celebrant :



De- us, in ad-ju - to - ri-um me-um in-ten - de.

2. The Capitulum is sung like the Epistle, but it has its proper conclusion namely :



Fecit enim mirabilia in vi - ta su - a.

<sup>1</sup> According to the *Decr. Auth.* n. 4036, the Hymn *Veni Creator Spiritus*, whether it occur in the Paschal season or otherwise, always has the conclusion : *Deo Patri sit gloria — Et Filio qui a mortuis — Surrexit, ac Paracrito — In sæculorum sæcula. Amen.* — The *Alleluia* is not to be added to the Versicle *Emitte Spir.*, etc. during the Paschal Season (*Decr. Auth.* n. 3764 ad 18).

<sup>2</sup> Concerning the Versicles and Orations following the *Te Deum*, the following Decree (*Decr. Auth.* n. 2956 ad 3) is to be noticed : *Extra casum Proces-sionis sufficere versus "Benedicamus Patrem" . . . . "Benedictus es" . . . . "Domine, exaudi" . . . . cum unica oratione "Deus cuius misericordiæ".* The Versicles after the *Te Dnem* do not take the *Alleluia* during the Paschal season (*ibid.*).

Monosyllabic ending.

Super te or - ta est.

## 14. Compline.

Benedictio.

Noctem quietam... Dominus om - ni - po-tens.

*Adjutorium nostrum.....* is sung in the tone of the Versicles (minor third).

The *Confiteor*, as well as the *Misereatur* and *Indulgentiam*, is recited, not sung; then

Converte nos, Deus sa - lu - ta - ris nos - ter.

Deus in adjutorium (vid. Vespers).

Capitulum

Benedictio.

Benedicat et custodiat nos  
omnipotens et misericors Do - mi - nus Pa - ter

et Fi - li - us et Spi - ri - tus san - ctus !



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